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Volume XX

OCTOBER, 1924

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THE CLASSICAL JOURNAL

VOLUME XX

OCTOBER, 1924

NUMBER 1

Editorial

THE CLASSICAL REPORT ¹

The most extensive and searching investigation ever made of the classics in our schools, or of any other school study in our land, has now been concluded. It has taken three years and has covered the whole country.

The co-operating forces which have brought about this result are the General Education Board, the seventy members of our classical committees, national and regional, forty-eight professors of education and psychology, the United States Bureau of Education, the College Entrance Examination Board, the Department of Education of the State of New York, all the State Superintendents of Education, the Registrars of practically all our American colleges, the various classical associations, over eight thousand teachers who have given their services without compensation, and also leading educational officers of Great Britain and France. This list gives some indication of the immense amount of work which has been done. Many public meetings have been held, many articles have been published, and the amount of traveling done by members of the classical committees exceeds 160,000 miles. In this way the meaning of the investigation has been brought home directly to all parts of the country.

The small special Investigating Committee which supervised the actual conduct of the investigation consisted of Andrew F. West, Chairman, W. L. Carr, Mason D. Gray, and W. V. McDuffee. When their labors were concluded a General Report was

¹A statement issued by Dean West, president of the American Classical League, at its fifth annual meeting in Washington, June 28, 1924.

drafted and submitted a month in advance to the national Advisory Committee and the Chairmen of the Regional Committees. After three days of discussion and amendment it was unanimously adopted and is now ready for the printer. It will make a book of about 350 pages and we hope that it will be published and distributed in September. This General Report forms Part I of the results of the investigation. There are five other Parts to follow. Part III is now ready. It contains an account of the classics in England, France, and Germany for the last thirty years, including the period since the World War. The remaining Parts are not yet ready for publication, but we hope to publish all of them within two years.

Only a few leading points can be mentioned here. First of all, the Report is based on full statistical knowledge, newly devised scientific tests, special historical studies, and collections of expert opinion. To eliminate any bias of judgment which might be attributed to the investigation if it were conducted entirely by classical teachers, the collaboration and criticism of forty-eight professors of education and psychology has been secured and has proved of great value. We have sought simply to ascertain the facts, favorable and unfavorable, and to discover their meaning. This has been done thoroughly.

Second, we have sought for the true aims or objectives, the proper content, and the best method of classical teaching in order to discover our faults and improve our teaching. This has been one of the most laborious and fruitful parts of the work. In the same way we have endeavored to improve the organization of the course of study and to devise a progressive plan for the future. We believe we have succeeded in doing so.

Third, it is now made clear by evident proof that the way to secure this most desirable and attainable result is to lay great stress on early acquisition of power to read and understand the classical languages and also concurrently and constantly to emphasize the larger permanent values, historical, literary, disciplinary, and practical, which are derivable from proper training in the classics. We emphasize throughout the humanistic as opposed to the pedantic spirit. We believe this is the way to kindle enthus-

iasm and to awaken in full power the best energies and highest aspirations of students and teachers alike.

Fourth, we find that the two things which now need most urgent attention are the better organization of the course of study and provision for training classical teachers.

In reorganizing the course we propose to introduce easy Latin reading early and to reduce somewhat the amount required in the classical authors, believing it to be better to read a less amount well than a larger amount poorly. We also lay great stress on practice in sight reading.

But the securing of better trained teachers in much larger numbers is our chief problem. All our researches converge on this point. If we can get the well trained teachers in sufficient abundance, we believe that the rest will take care of itself. We have many such teachers now, but the demand is very far in excess of the supply. If anyone wants to make sure that our classical teaching shall produce its full beneficent effect on a large scale for a long time to come, here is the way to make it sure: Give us now the thousands and thousands of well trained teachers we so imperatively need.

Fifth, notwithstanding our faults and failings, the Latin pupils (and even more the Greek pupils) are on the whole the best students in our schools. This is now a matter of definite proof. They are the pupils who usually do better than the non-classical pupils in English, modern languages, history, mathematics, and the sciences. All the evidence points this way, and so perhaps we need not worry greatly as to what all the reasons are. But one reason is evidently that the classical pupils do not shirk from training and do "stand the gaff" better than others.

Sixth, we find that while the enrolment in Greek is deplorably small, it is increasing. The enrolment in Latin is growing by leaps and bounds *and now slightly exceeds the combined enrolment in all other foreign languages*. Remember that this is in spite of the great diversion of educational energies to "practical" subjects during the war. So far as Latin pupils are concerned, we never have had such a flooding in of them. Can we get the teachers to handle them? That's the question.

Seventh, we find that England, France, and Italy have reorganized their secondary schools since the war and have notably strengthened the position of their classical studies,— France most of all. No reconstruction has yet been effected in Germany.

Eighth, the Report discusses the bearings of our classical schooling on the wider problem of the needed reorganization of our entire secondary education.

Ninth, the tide appears to be turning in the right direction in our schools. Simplification of the course of study, better teaching and emphasis on training in the few essential studies of most general *educational* value, continuity and coherence in the pupil's work,— these are the indicated lines of what we hope is to be the coming reconstruction of our secondary schools. Whenever that happens the colleges will be able to stand more strongly on a sound schooling and will be helped to do better college work.

THE CLASSICS AND THE TEACHER OF MODERN LANGUAGES ¹

By A. G. SANDERS

Professor of Modern Languages, Millsaps College

My first impulse as a teacher of modern languages is to congratulate the Southern Section of the Classical Association on the splendid organization of the teachers and friends of the classics which has been brought about in so short a time and which is already producing its harvest of enthusiasm and inspiration. These congratulations I can offer you only as an individual and not as the representative of any similar body of teachers and friends of the modern languages in the Southern States for we have as yet effected no such union of our forces as you have accomplished. The Hyperboreans of the Modern Language Association of America keep their treasures hidden so far away in the frozen North, guarded by the Arimaspians of the railroad ticket windows with their eyes single to revenue only, that few of us in the South are ever able to obtain any part of their rich store. I covet for the teachers of the modern languages in the Southern States such an organization and such a meeting as you have here. Perhaps there will rise among us some leader who will be "Game" enough to bring the modern language teachers together in an annual reunion and afford us the opportunity of meeting each other and of feeling the pulse of the world of our department as you do in yours. It is even possible that practical considerations of such things as more advantageous railroad rates may lead to coöperation between the two associations, the one that is and the one that is to be, and that the two annual meetings may be held at the same time in the same city.

Now for teachers of the classics and teachers of the modern

¹ An address delivered before the Southern Section of the Classical Association of the Middle West and South, April 12th, 1923, at Birmingham, Alabama.

languages to coöperate in anything is a rather new departure. Not merely the oldest in this company can remember the old unhappy days when there was strife between the two factions and the battle waxed hot between the Ancients and the Moderns. Indeed, many lustra have not passed since the time when the salutation of a Modernist who had the temerity to appear before a gathering of Ancients might well have been "*moriturus vos saluto.*" Now the doctors have changed all that. The present attitude, I think I may say *especially* of the teachers of modern languages is exactly the opposite of their former one. A spirit of cordiality prevails. As one of my classical friends recently remarked, "Yes, the teachers of modern languages have now got what they wanted." (Some of us have got more than we wanted, as I shall bring out in a few minutes.)

The champions of the modern languages had a real grievance against the classicists, and as is usually the case in the heat of the controversy both sides were unreasonable and at times unpleasant. The modern languages were fighting for a position in the academic world, they demanded recognition as colleagues of the ancient languages and the ancient languages like true aristocrats refused to grant recognition to the unpedigreed newcomers. Do you remember the type of the professor of modern languages of our grandmother's day and even of the day of our mothers — a foreign-looking gentleman, rather seedy, a sort of émigré who people suspected had left his country for his country's good, who taught French and gave music lessons and sometimes lessons in dancing at Miss So-and-so's School for Young Ladies — the type of the modern language teacher of the Victorian novelists? The modern languages smarted under the rebuffs they so often received and began in some cases a veritable onslaught on the castles of classicism. They became extreme in their exasperation at times and used all the weapons of scorn and ridicule in assailing both the content of the classics and the methods used in imparting them. Happily a new day of peace has dawned and the two hosts of the Ancients and the Moderns are joining forces to oppose the common foe that is ready to devour them both. There still may

be a few disgruntled ones in both camps who have no liking for the new alliance but they are overlooked and forgotten in the concern of the present.

Now the gist, the substance of what I have to say is just this; first, that the teachers of the modern languages have a great debt of gratitude to pay to the teachers of Latin and Greek, and then that after all the cause of the classics and the cause of the modern languages are in the highest and truest sense one and the same, that they are both humanities, that they are both as the English say "*Literae Humaniores*."

The first point, the indebtedness of the modern language teachers to the classics calls for no elaborate proof before a gathering of classicists. That is one of the things that every teacher of the classics has long known, and which every teacher of the modern languages should be generous in recognizing. The patient, thorough work of the teachers of Latin in the high schools and in the preparatory schools demands all praise from their colleagues in the modern languages. We who teach French and Spanish enter to a very large degree into the heritage of their labors. For a thorough grounding in the principles of grammar, in inflection and in syntax, I know of no substitute for Latin. It is a commonplace to remark that the modern languages, especially French, are too grammarless to serve the purpose to anything like the same degree of effectiveness. Have any of you ever had the experience of teaching French or Spanish to a pupil to whom Latin was utterly unknown? No teacher who has had this experience requires any further proof of the value of Latin, of the very great value of Latin as a preliminary training, as a propaedeutic to the modern languages. It has been only a few days since a very faithful and intelligent student said to me, "I have more difficulty in learning Spanish than do most of the class because I have never had any Latin." Between such a student and his teacher and between such a student and the modern language there is, as it were, a great gulf fixed which it is difficult to bridge. A whole world of illustration and comparison, of gender and inflection, in a word, of grammar has been swept away and the student is left

somewhat in the position of a grown person who is trying to learn to swim.

The reverse of this situation I once saw in the case of a teacher of French in the high school of the largest city of one of the southern States. This teacher, who had learned French in France and spoke French well, knew no Latin. As a consequence of this ignorance of Latin there was often a curious lack of contact with classes in which every pupil had had at least two years of training in Latin. The teacher was sometimes at a loss to know just what was the matter; of course he was seriously handicapped in his teaching without being aware of it. To teachers of languages, whether teachers of ancient languages or teachers of modern languages, all this must be obvious. It follows as a matter of course, almost, that a knowledge of the parent speech must be of inestimable value to those who learn and to those who teach these "broken-down accents of the Roman forum." The teacher of French and Spanish has abundant daily evidence of the immense value and importance of early training in Latin.

Occasionally a teacher of the modern languages who professes to appreciate the worth of the classics is yet vigorous in his disapproval of the manner in which they are being taught. The devotees of the thorough-going direct method, so-called, in their enthusiasm for their fetish have at times reproached the teachers of Latin and Greek for not following the same plan and for not using the same devices in teaching the classics. The ability on the part of the pupil to speak a foreign language, often a really superficial and merely apparent ability, seems so important to some teachers of modern languages that they demand that Latin and Greek be taught by the direct method. Now the success of the Perse School at Cambridge, England, shows that under the most favorable circumstances, with a specially trained teaching staff, it is possible to apply the direct method to the teaching of Latin and Greek. However, the danger is ever present that students trained in this method will display a facile glibness that is merely superficial and will not be thoroughly grounded in the principles of grammar. It is just this foundation in grammatical

principles that constitutes one of the greatest contributions of the classical teacher to the teacher of modern languages. The cry arises on every hand from the teachers of French that they are hampered in their work because many of their pupils seem unacquainted with the elementary principles of grammar, the very principles that are better imparted by a drill in Latin grammar than by any other subject. In a recent number of a French review I was interested to read a confirmation of this opinion. A veteran examiner in modern languages for the baccalaureat, M. Jules Legras, writing in *La Vie des Peuples*, makes a vigorous attack upon the method of teaching modern languages in France, and his principal criticism of the system of teaching modern languages prescribed by the French Government is just this, that the pupils are not getting a sufficiently thorough grounding in the fundamentals of grammar, that they are suffering in their training from a lack of thoroughness in grammatical discipline. Is there anything that imparts a comprehension of grammar as well as Latin does? Am I mistaken in thinking that because Latin and Greek are comparatively difficult languages, because to master them requires real mental effort and discipline, they are the more valuable instruments in the process of education?

Of course the debt of the teachers of modern languages to the classics as propaedeutics, as pioneers so to speak, is enormous; but I fear I am spending too much time in emphasizing what is after all fairly obvious. What I wish to call attention to in the second place and with especial emphasis is the fundamental and essential unity of purpose and identity of interest that exists between the Ancients and the Moderns in language teaching. The trend of much in modern education is bringing this more and more clearly to the attention of the teachers of languages. As a professor of Romance Languages in one of the Southeastern States recently wrote me, "We teachers of languages are all in the same boat. At present the modern language men are on deck and seem to have control of the ship, but our advantage may be only temporary and we may soon find ourselves with diminishing numbers as do the teachers of the classics." "One hand," as the

homely Spanish proverb expresses the idea, "One hand washes the other and both wash the face." Long since we were taught that culture is a unit, that every part of intellectual and spiritual refinement is supplementary to every other part. How particularly and how clearly is this true in the languages and the literatures, and how closely allied, therefore, are the causes of the Ancients and Moderns in the present age! As Cicero says in a well known passage, a man has as many souls as he has languages, and Ennius before Cicero said that he had three hearts, or souls, because he could speak Latin, Greek, and Oscan. (Personally I estimate Oscan at about one-fourth of a soul.) Of course these languages were, for the most part, modern tongues to Cicero and his predecessor.

The recent war gave a tremendous impetus to the study of modern languages, especially to the study of French, largely, I suppose, because for the time being the modern languages were encircled with the magic halo of practicality. The public was vividly impressed for a time with the practical value of the ability to speak French. But is not this popularity, which has been so embarrassing to the departments of modern languages because of the sheer numbers of pupils, very largely temporary, and is it not already giving indications of waning? Is not the older idea of what is practical reasserting itself, and will not the modern languages be put on the defensive in the same way if not to the same degree as the classics? It is becoming more and more easy for a student to pass through school and on to his B.S. and even to his B.A. degree not only without Greek or Latin but without any direct contact with any foreign civilization through its language and its literature. The Agricultural High School, in which no foreign languages ancient or modern are taught, is abroad in the land and is sending larger and larger numbers of its practically trained students to college, and with the practically trained student as with the "practically peeled" dried fruit of commerce the job has often been none too well done. Is it not true, for example, that in the State in which this Association is meeting the requirements in foreign languages for the B.A. degree are being steadily diminished? At present no Greek is offered at the University of Ala-

bama. When Catullus and Sophocles have been turned out of doors, will Francois Villon and Racine long be held in high esteem? Will Dante linger when his master Virgil is no longer welcome? I remember vividly the look of mingled amazement and dismay on the face of one of the most famous of the Oxford scholars, himself not a professional classicist, Sir James Murray the lexicographer, when he told how as a member of the board that passes upon the standing of foreign students he had been called upon to review the case of an M.A. from Leland Stanford University who had had no Latin. A Master of Arts without Latin at Oxford; could anything be more incongruous? Yet if all signs fail not we shall have troops of M.A.s without Latin and some, if not many, without any foreign language at all. The lowering of the level of culture that will inevitably result from this must be so apparent to this audience that I need only mention it.

Only to-day my eye happened to fall upon some verses in a recent issue of that sprightly periodical *Life* (I teach in a Methodist college and only see *Life* when I am away from home), some verses suggested by the heading in the *New York Times*, "May Drop Latin or Greek from Yale B.A. Requirements." I shall read four of the five stanzas under the title "The Vanishing Scholar."

Thus to the all-devouring mob
Another old perfection throw,
Best were it to complete the job,
Let Greek as well as Latin go —
And why not French and English too?
For all the things we have to say
Won't classic Esperanto do? —
With German for a rainy day.

For all our sorry needs of speech
Too noble is the Latin tongue,
With thoughts beyond our huckster's reach,
And hauntings of illustrious song.
For Caesar's bronze and Virgil's gold
We have no use, I quite agree,
Or Greek, like mellow thunder rolled
Along the tranced Aegæan sea.

We that ourselves no more concern
 With gods, or God, or aught divine,
 And in the universe discern
 Naught but mechanical design,
 And man himself a creature made,
 Even as the stars that chart his sky,
 For brief and dusty ends of trade,
 Ant-like, to "make his pile" and die.

Enough for us those arts terrene
 By which the money-markets thrive,
 The way to run the last machine,
 Rivals to rob, and cars to drive;
 The soul, with all its starry dreams —
 For all such "bunk" we have no time;
 Will the soul help us in our schemes,
 Or bring us in a single dime?

O Alma Mater, the last home
 Of arts and sciences humane,
 If lost the refuge of your dome,
 Man out of chaos climed in vain;
 If you should falter in your trust,
 Man's spirit dies — while eyeless hordes
 Trample fair learning in the dust,
 And Mud is crowned the Lord of Lords.

(R. LE G.)

And so it is that many, I think I may safely say practically all teachers of the modern languages now hail their classical colleagues as comrades in the common cause of sweetness and light. Am I disloyal to the modernists when I say that I like to think of the younger idioms as the descendants, the Epigonoï, who are returning to avenge the fathers and to carry on the assault against the seven-gated Thebes of ignorance, against materialism and commercialism, and against all sordidness, against crassness of soul and of intellect, against the false ideals of the falsely practical, against all intellectual and spiritual darkness?

Certainly, there exists at present among the Modernists no low jealousy of the classics in the matter of the mere numbers of

students. How often have I seen students entering upon the study of French or Spanish who are fitted in mind and spirit to appreciate the rare beauty, the brilliant charm, the profound simplicity of Greek, and yet pass it by without the slightest suspicion of their loss. Much, very much there is in the modern languages and literatures that is noble and splendid and worthy of all praise and all study, but there is a peculiar richness and stateliness about the Roman civilization, a peculiar brilliancy and profundity that is at the same time charming about the Greek culture, that so largely passed away with the passing of the old world and have survived principally in their literary masterpieces. What a loss to our higher culture that so few of our finer students are reading Greek and that more are not reading Latin. Is even the best of Spanish and French an adequate compensation?

When some of the books of the library of Professor W. D. Seymour were offered for sale I bought his Harper's Classical Dictionary not so much for the value to me of the book itself as a work of reference as that I might have some book with the bookplate of that gentle scholar who taught me to love the music of Theocritus and to admire the thunder of Demosthenes. On that beautiful bookplate, designed by Mr. Luquiens, is this motto: *τῶν πόνων πολλοῦσιν ἡμῖν πάντα τ' ἄγαθ' οἱ θεοί.* May not this be taken as the device for all classical studies? Latin and Greek are not the easiest of languages and therefore many have been offended, but how richly they repay us for our labors! How utterly irreplaceable are they in a truly liberal education!

Teacher of French and Spanish I am and a lover of Italian, but I would not, if I could, exchange the influence in my education of all these for the Greek and Latin that I learned and loved from Bell Buckle on through college. I can say with poor Kit of Canterbury:

"Have not I made blind Homer sing to me
Of Alexander's love and Oenon's death?
And hath not he who built the walls of Thebes
With ravishing sound of his melodious harp,
Made music to me . . . ?"

And so, in the beautiful words of Andrew Lang, that true classicist who was at home in so many languages and so many literatures, and therefore that true humanist:

“So gladly, from the songs of modern speech
Men turn, and see the stars, and feel the free
Shrill wind beyond the close of heavy flowers
And through the music of the languid hours,
They hear like ocean on a western beach
The surge and thunder of the Odyssey.”

THE FEMININE COMPLEX IN THE *HEROIDES*

By LUCILLE HALEY
Goucher College

The sagacious gentleman who leans comfortably back in his arm-chair and discusses "wimmin" with an air of amused and nonchalant condescension; who flicks away all femininity as lightly as he flicks cigarette ashes on the best parlor carpet; and who, with the expression of an astute but bored expert, casts the weight of his opinion in favor of the intellectual and moral similarity, if not identity, of the sex, should be made to undergo the penalty of committing to memory at least ten of the letters contained in that masterly analysis of the feminine complex by that master analyser of the previously mentioned complex — Publius Ovidius Naso. One can fancy the astonishment — provided that his egotism would permit him to be astonished at anything — with which such a scoffer would read of the same theme treated innumerable times from the points of view of innumerable complaining ladies, with seldom-failing freshness and graceful spontaneity. There is no "similitude" or "sameness" here — not in characterization certainly, even though one does find the "grand passion" a trifle cloying when tasted continually. But even if one grows a little tired of reading hard-luck tales of unrequited love or desertion, one has only to search a little more deeply into the sentiments of the unfortunate heroines concerned, to find an individuality and variety of traits as great as those lying beneath the commonplace exterior of the average human being.

When one shares an inch or two of floor space in a crowded street-car with countless other aggressive human beings one is inclined to forget that every member of the mob is a unique personality; but when one surprises the old woman who sells flowers in the market into sentimentally quoting a line from

Shakespeare, he is forcibly reminded of the individual difference doctrine. That is somewhat the case with the *Heroides*. Penelope, Dido, Phyllis, Briseis, Laodamia, all these fair damsels lament the absence of their lovers with more or less indignation. But it is exactly in that qualifying "more or less" that the great diversity of character is implied. Some are indignant to the point of hysteria, others forget a part of their wrongs in solicitude for the welfare of the deserter. Penelope's tone is tenderly reproachful, Dido's fretful, Briseis' forgiving, Laodamia's apprehensive, and Phyllis' tinged with the romantic melancholy of sea-worn crags and aging mountains.

Penelope and Laodamia find themselves in much the same unpleasant situation — that of waiting for the return of a husband who has been enmeshed in the tangle that the vanity of the three goddesses wove — although the former was a wife of long standing, the latter but a "this season's" bride. One might imagine with what difficulty an author would draw varied inspiration from two such similar themes. Yet Ovid skims airily along, untroubled, and combines his materials in such diversified forms that two vari-colored beings rise shining from under his touch. Both take an entirely personal view of the Trojan War.

Vix Priamus tanti totaque Troia fuit,

complains Penelope, and Laodamia echoes her with the lament that Menelaus' vengeance is causing much undeserved sorrow. But Penelope is jealous and tortures herself with visions of the seductive charmers who may be beguiling her Ulysses, while Laodamia in all the fervor of her young love refuses to wear the fine purple the matrons urge upon her because her Protesilaus is weighed down by heavy armor. Penelope, although she berates her spouse soundly for exposing himself to so many dangers cannot hide her own sneaking pride in his bravery, while Ovid's Laodamia is certainly no true soldier's wife. She seems to have a grave foreboding of the coming catastrophe — when Protesilaus will be the first to step on Trojan soil and the first to offer his blood to his country — and so she nervously urges him to be the last to leave the ship and the first to come to her.

There is the same unity and variety in *Oenone* and in *Phyllis*. In both there is the same strain of the picturesque, of the "romantic," of the wild charm of sea and mountain. *Phyllis*, queen of Thrace, bewails the desertion of *Demophoon* who sailed away from her shores promising to return in a month. *Oenone*, the forest nymph, reproaches *Paris* for having gone away in pursuit of *Helen* and for having forgotten his first love. Both tell in beautiful yet pathetic language of standing on the high cliffs and scanning the seas wistfully for any signs of returning sails. In both there is the same bracing spell of all outdoors. *Oenone* tells of their playful sport under the trees, their zest for the chase, the carving of her name on the tree trunks, the sadness of their farewell; and the tone of *Phyllis* is quite similar. Yet one does not find the repetition monotonous, any more monotonous than a series of beautiful landscapes. *Oenone* is more self-assertive than her sister in misfortune; she fumes with jealousy at the sight of her rival on the deck of her lover's ship; she indulges in withering and none too subtle sarcasm — *Perlegis? An coniunx prohibet nova?* she questions scornfully; and she comforts herself with the thought that *Paris* will suffer from *Helen's* inconstancy as she is now suffering from his. *Phyllis* is more submissive, though she does not feel the less deeply; and her sorrow is a more gently melancholy one, although it swells into a fiercer passion at the end.

Be it remembered also that these two wronged maidens as well as many of their companion sufferers, have two additional traits in common, traits so widespread throughout all the *Heroides* as to be almost universal. With scarcely an exception none of them can refrain from uttering a reproachful word or two about "past favors" so to speak. *Dido*, *Phyllis*, *Ariadne*, *Oenone*, all indulge in the natural but not very noble weakness of allowing themselves to remind their lovers of benefits received at their hands. "Is this a just return for my aid?" angrily demands *Dido* of the deserting *Aeneas*. "I cared for you when you were cast on my storm-beaten shore and gave you not only riches but myself." Others are more tactful about it, but one can't help being impressed by the faint "nagging wife" savor with which *Ovid*

chooses to endow his heroines, and which draws one into all sorts of platitudes regarding the likenesses of humanity at all times — in the days when the gods hobnobbed with men as well as in the days when the illustrious Julia hobnobbed with her satellites. The other characteristic in which they all resemble one another to a degree is pride of ancestry. These princesses and nymphs go to as much trouble to prove their "blue-bloodedness" as we do to people our family trees with fine silky-haired and curly-tailed arboreal forbears. Some of them are really very haughty about it and one sees not even a germ of the all-men-are-born-equal absurdity. Phaedra beseeches Hippolytus, to whom she has lost her heart and who by the way is her stepson, to respect her distinguished ancestry by accepting her love, although it might seem more consistent for him to respect her ancestry and his own by refusing to accept it. Oenone reminds Paris that a high-born nymph is by no means to be despised, and Ariadne is not above dwelling on the fact that her father was King Minos. It is these delightfully human weaknesses found in all the characters, but found in differing degrees and in certain very individual ways, that constitute the unflagging charm of the *Heroides*. It is Ovid's easy grace of style and characterization which carries one over his sameness of theme, sameness of situation, and, as a consequence, a certain unavoidable sameness of character, but a sameness of character which serves only to silhouette more sharply each distinctly personal whimsicality.

It is this ingenious facility of style, then, that accounts for much of the "readability" of the *Heroides*. It is this same ingenious facility, however, which damns the *Heroides* forever as far as the creation of any great feminine character is concerned. The facility is too facile, the ingenuity too ingenious. There is no Antigone, no Portia to wring dry our emotions. There is no depth and subtlety of personality for us to sound. There is no ecstasy to sweep us to the heights, no terrific crisis that transforms souls and lays bare the immensity of human experience. In other words, the heroines are creatures from the world of legend, a charming but none the less unreal world. Although they at times

take on the warmth and color of reality, they are never sufficiently human to become great; on the other hand, they are never sufficiently human to become wicked. There are no thoroughly and gloriously bad people in the *Heroides*. There are no figures like the Devil in the Old Testament and the Devil in *Paradise Lost* to startle us with the brilliance of their wickedness. One can admire a noble villainy (in verse at least) but the only approach to a villainess here is a scheming, selfish woman — Phaedra — who arouses only contempt for her pettiness. While her husband Theseus is away she presses her love upon Hippolytus, her stepson, urging him to remember, lest he have any qualms of conscience,

Ista vetus pietas, aevo moritura futuro,
rustica Saturno regna tenente fuit.
Iuppiter esse pium statuit quodcumque iuaret.

We do not feel that such unscrupulousness is worth even our pity, much less our indignation.

At the other extreme, there is little true nobility of character. The nearest approach to it, perhaps, is in the purity and tenderness of Laodamia's appeal to her absent husband. Briseis, too, rises to real strength of character in the line: *Vince animos iramque tuam qui cetera vincis*, when she attempts to taunt Achilles out of his fit of sulking into taking up his arms again in defense of his country. There is more true poetry in the epistles which have in them the fresh breath of out-of-doors. Ovid attains real pathos in the words of Phyllis:

fallere credentem non est operosa puellam
gloria.

In Oenone, too, permeated with the spirit of the chase, there is real feeling:

Sed tua sum tecumque fui puerilibus annis.

But, in general, though their figures are animated and though they are at times even pathetic enough to arouse our sympathies, the heroines never rise to towering personalities that sweep us along by their sorrows or their sacrifices. One feels constantly

the lack of something, something that the greatest poetry has and the *Heroides* hasn't, something rather hard to define, perhaps what Ovid himself lacked — dignity.

At any rate, although he has not succeeded in imparting to his characters much loftiness of sentiment or repressed depth of passion, Ovid certainly "knew wimmin" and knew many of the little quirks and caprices of the feminine nature. His psychology of the lesser traits is surprisingly accurate. He has succeeded in comprehending the feminine point of view with remarkable fineness of perception. Though he has not created any outstanding woman character, he seems to have had a woman's own delicate yet keen understanding of the subtler points of the psychological complex under discussion. He would never have been one of those tactless and preoccupied husbands who send birthday cards on the wedding anniversary or who fail to comment favorably on the occasion of a new gown. He must have been one of those singularly intelligent males who have presence of mind enough to remark how well the new shade of violet matches the adorable one's eyes, even though they are all the while pondering over the baseball score. He may have smiled in his secret soul over the inferiority of woman but he would have had finesse enough to do it while humbly kneeling at her feet. He succeeds remarkably well, indeed, in eliminating any element of masculine arrogance from the *Heroides*. The voice is always that of a woman, although its tones are not always the low sweet ones which the poets have proverbially ascribed to her. If, at times, as in *Medea*, they become undeniably shrill and savage, it is because Ovid realized that, except on the "silver sheet" of course, the beautiful, patient, tender-hearted, strong-minded, gentle maiden exists no more than the strong, manly, handsome, tender, courageous youth. If at times, as in *Dido*, they become unmistakably childish, it is because Ovid realized that most of us are at best only children pretending at the great exciting game of being grown-up. And if at times, as in both *Dido* and *Medea*, they become unreasonably jealous, it is because Ovid realized that none of us, however conventionalized, has ever utterly crushed the animal instinct of wanting the other dog's bone.

He seems to have an almost uncanny fashion of looking straight through humanity and then holding up to it a mirror revealing all its pet idiosyncrasies which it had fondly thought as deep a secret as "Teapot Dome." Most of us can remember feeling deeply wronged and wondering if "they" would be sorry for their injustice if we were dead. We can even remember taking a melancholy pleasure in planning the details of the funeral. Ovid makes Dido indulge in some such dubious comfort and in doing so gives her a delightfully human touch that cannot fail to arouse a chord of reminiscent sympathy in her readers. She pictures to herself the ship of Aeneas swept down by a storm, and Aeneas himself, as he sinks beneath the waves, sorrowfully remembering that he drove her to her death, a picture which varies only in detail from one which most of humanity has formed at some time or other. Ovid was blessed with that type of imagination that seizes what is most picturesque and significant in a situation and makes the most of it. That is the quality which enabled him to make his heroines so charming; he lacked only a higher type of imagination to make them great. He had the insight that sees at a glance those foibles of humanity which are utterly unreasonable and inconsistent, perhaps, but which endow humanity with a certain irresistibility and fascination that he was quick to comprehend and exploit to best advantage. The fat lady of the circus would lose half her enchantment if she were to lose half her weight. Her excess of *avoirdupois*, by the very greatness of its excess, is transformed from a fault into a virtue. Mr. Tracy Tupman, of *Pickwickian* fame, would be less ridiculous but less lovable were he to lose his susceptibility to the attractiveness of the opposite sex. Ovid makes Penelope delightfully human by making her rather delightfully ready to become suspicious where her affections are concerned. With an appealing touch of wounded pride she says:

haec ego dum stulte metuo, quae vestra libido est,
esse peregrino captus amore potes.
forsitan et narres, quam sit tibi rustica coniunx,
quae tantum lanas non sinat esse rudes.

Another trait that Ovid portrays so pleasantly in his heroines that it seems rather more agreeable than otherwise, is inconsistency. Dido talks in utterly despairing accents and upbraids Aeneas for his harshness and recklessness. In one line she complains bitterly that she realizes what little good her words will do but that after all words are little to lose when she has lost so much. In the next breath, after having declared the futility of all pleas, she naively asks "But are you quite set on going?" But somehow we like her all the better for it. Laodamia beseeches Protesilaus to avoid all dangers, to beware of Hector and the Trojan heroes, to be the last to leave his ship. *Iam sis hostis iners, quam malus hospes eras!* she commands him. Then, near the end of the epistle, she asks, "When shall I clasp you in my eager arms again? When will you lie beside me and tell me of your glorious deeds in the field?" Just how Protesilaus was to manage to hide in the shrubbery and yet be decorated for bravery she neglects to explain, but we only smile sympathetically over this bit of caprice. Phyllis is more candid — she admits herself inconsistent. She knows that the day when Demophoon promised to return is long past, but she cannot refrain from hoping, though she knows it to be illogical:

Spes quoque lenta fuit; tarde quae credita laedunt
credimus.

One of Ovid's most appealing interpretations of woman's feelings is again in the Laodamia epistle where she expresses her envy of the Trojan women who may be near the men they love and may at least know what is happening to them. There, she says, the bride may herself set the helmet on her husband's head, gird him in his armor and send him forth to battle in her behalf. He will have fresh in his mind all the caution that she has given him and will remember his duty to spare himself for her sake. He may also return to her when the day's siege is over and rest his wearied body at her side. But the Greek women, complains Laodamia, are left uncertain as to the fate of their husbands and in their anxiety, give way to the harrowing visions of their imagination:

Nos sumus incertae; nos anxius anima cogit,
Quae possunt fieri, facta putare timor.

These are only a few of the occasions in which Ovid shows himself to be a master mind-reader. He is an artist in the realm of detail. He is blessed with good taste in knowing what to include and what to leave out. He has a delicate feeling for the poetical in sensing and sustaining an atmosphere. He is an artist whose art should be spelled with a capital.

But the pity of it is that the whole is in this case inferior to the sum of all its parts; that when the details are gathered together, the whole effect is not so pleasing as each detail considered separately; and it is a lamentable misfortune that art should sometimes degenerate into artificiality. At times the style is so polished that it fairly glitters and one feels that it would be a relief if it were dulled by a little hesitation, a little clumsiness, or a little less assurance. One of the reasons for this artificiality is that although Ovid recognized the separate personalities of his heroines, he did not recognize them sufficiently to forget that after all it was not Ovid who ought to be doing the talking. There is no jarring note of masculinity — no; but although Ovid for the time being succeeded in disguising himself in silken petticoats, he did not succeed in ceasing to be Ovid; he became a sort of powdered and perfumed replica of himself. And the consequence was that although the tragedy queens he impersonated do not resemble one another in traits, they all do speak the same language — Ovid's own fluent facile tongue. It has been said that during the reign of Henry VIII rehearsals for beheadings were regularly held and that it was considered as great a *faux pas* to misbehave at one's beheading as at one's christening or at one's marriage or at any other function where the public "listened in." Whether true of the benevolent old days of Henry VIII or not, the statement is admirably applicable to the *Heroides*. In parts, they read exactly as though Ovid had said to himself, "Now we'll have Ariadne," and had lined her up against the wall with the others to go through her rôle before finally writing her down on paper. No human being under such an emotional stress, would

have written so rapidly, so easily, so persuasively, so exactly as though the writing had been gone over many times beforehand and learned by heart like the "piece" a child speaks at Christmas time. These distressed ladies rave and rant heart-breakingly but they do it in so beautiful and finished a fashion that one is compelled to suspect them of slyly peeping through their uplifted fingers to see how the reader is taking it. But Ovid has made no attempt at realism — he has made no attempt to differentiate his language as he differentiates his subjects. His art is an essentially self-conscious one.

A second reason why his work is artificial is that, just as he made no attempt to fit language to character, he made no attempt to fit character to period. There is nothing in the atmosphere of Penelope to tell us that she lived in the time of which Homer sang; for all we are told to the contrary, she might have been a cultivated, sophisticated Roman lady of the empire, lamenting the enforced absence of her husband. There is nothing of the strong local color we get in the *Iliad*. In fact, one wouldn't be much surprised to hear Penelope order her chauffeur to drive down to the post-office. Ovid had some very lovely fairy stories to tell but instead of giving them the "and-they-all-lived-happy-ever-after" atmosphere of true fairy stories or the beautifully melancholy one of the old pagan myths, he surrounded them with the somewhat affected air of current society and manners; and the result could not have been anything but artificial.

We have no right, however, to judge any author by what we think he ought to have done. The thing to do is to find out what he tried to do and how well he succeeded in doing it. Milton could no more have written *Anna Karénina* than Anatole France could have written *Pilgrim's Progress*. But one doesn't condemn Milton because he did not write a realistic novel or Anatole France because he did not write great religious propaganda. It is no more fair to pass judgment on Ovid because he could not have written the *Aeneid*. He did not try to write a great historical poem or a great drama, and one cannot expect a poetic fantasy to have the dignity of an epic. Like the compilers of the

Christian Bible, the pagan Ovid achieved variety in unity — unity of theme and atmosphere, variety of treatment. Like the novelist Henry James, he achieved an analysis of the mental processes well-nigh perfect psychologically. Like Hans Christian Anderson, he achieved the knack of telling a fairy story exquisitely, though he was too firmly linked with his own age to be able to shut out successfully its cultured, highly perfumed breath. Like the author of the dauntless *Cyrano*, he achieved a style the ease and color of which sweep the reader along so lightly and swiftly that it is not until he pauses to take breath that he remembers that there is anything to criticize. And if, like Tibullus and many another talented writer, he achieved an art which lacked by but a little the greatness of genius, one must pay the "passing tribute of a sigh" that he came so near, without actually reaching, the heights where only the beloved of the gods may dwell.

THE PRESENTATION OF SIMPLE LATIN PLAYS IN HIGH SCHOOL

By LILLIAN B. LAWLER
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In these days of turmoil and upheaval in the old field of Latin teaching, of experimentation, investigation, humanization, a certain protean creature, useful and valuable if kept firmly in subjection, but insidious and dangerous in the extreme if given his own way, has seized upon scores of our Latin teachers, and all but devoured them alive. That creature is the Interest Device, and one of his favorite forms is the Latin Play. We have all, I suppose, been witnesses to the distressing spectacle of a difficult Latin play put on with painful elaboration and much expenditure of time and money by the high school teacher who is forever after convinced that everyone who admired the play has automatically acquired an interest in Latin. In view of the frequency of such spectacles, the point that I should like to make is that not elaboration, but simplicity, is the thing which we need in Latin plays; and that if Latin plays are to justify their existence, they must not ape the professional stage, but must attain a maximum of results with a minimum expenditure of time, money, and labor.

What results, then, should we expect from the production of a Latin play? The attainment of the aims in staging the play, obviously. And what should be the aims? Something like the following:

1. To drive home correct pronunciation, both to those who hear and to those who take part. This aim, however, is not of prime importance, inasmuch as Latin is no longer a spoken language; and if it were the only thing to be attained in the production of Latin plays, such productions would hardly be justified.
2. To teach pupils to phrase and read Latin by thought groups with some fluency — in other words, to avoid the "Gallia . . . est

. . . omnis . . . divisa . . ." performance so common in Latin classrooms, and to substitute a recognition of the interrelationships of words, which will make for increased ability to comprehend thought. A certain amount of such fluency may be gained in class by oral reading of the class text, to be sure; but the action and movement of a play compel natural phrasing, or at least encourage it, as no class reading exercise could. The third aim, however, is by far the most important.

3. To give a glimpse of Roman life, Roman dress, Roman ways — to impress upon the pupils as no words of the teacher could possibly do that the Romans were actual living people, and that the Latin language was their free, natural method of expression.

Supposing, now, that a Latin teacher has considered the foregoing aims, and, convinced that they are worthy of attainment, has decided to stage a Latin production of some sort; the next problem is the choice of a play. What criteria should guide him? I should suggest seven:

1. The play should be short; otherwise the teacher is apt to be tempted into putting an undue amount of time upon it.

2. The play should suit the students who are to put it on. It is as ridiculous for a class composed of girls alone to put on a play dealing with army life as it is for a class of boys to stage a frolic of the nymphs.

3. The play should be within the powers of the students. It is the height of absurdity to stage a play which every member of the cast cannot understand and translate.

4. The play should make use of as many students as possible. If a Latin play is a good thing, it is a good thing for as many of the students as we can use.

5. The lines to be learned should be rather evenly distributed among the various characters. Long speeches are hard to learn, cast an undue burden upon the student who has them, weary audience and performers alike, complicate the staging unnecessarily, and are hardly true to life.

6. The action of the play should be quick, if possible, even to the point of horse play. The stress of such quick action will inspire natural intonations, and will demand fluency of utterance.

7. The theme of the play should be based on Roman life or Roman ideas. There should be no anachronisms, and any historical events

depicted should be as authentic as it is possible to make them. A Latin play which is not based on Roman life and ideas is of very doubtful value indeed, inasmuch as it can realize merely the two least important of our three aims.

The ideal Latin play, then, is short, it suits the students and is within their powers, it makes use of many students and gives them parts fairly equal in length, it has quick action, and it is based on Roman life. It will be noticed that in these criteria it is the student taking part in the play, and not the audience, who has been regarded as of primary importance. In an amateur performance, especially in high school, the audience is merely an incident; and the real value of the play lies in its effect upon the participants themselves.

The teacher is now confronted with the task of finding a play which measures up to the requirements of her own particular class; and in most cases, I suppose, she will find nothing that exactly suits. She must then do one of three things — adapt a play to her needs, make a new one, or have her students make a new one. Many teachers recoil in horror at the thought of writing a Latin play; but the task is, after all, a very simple one. List all the Latin words with which the class is familiar; place beside that a list of the constructions which the class has had; read both lists over until they are well in mind — and straightway a half-dozen simple incidents suggest themselves. *Puella, via, aqua, cado, mater* — there is a story by itself. The plot need not — in fact, should not — be at all complicated; it need not be original; and any Latin teacher who really tries will be surprised to find how easy it is, after all, to write a Latin play.

If the teacher prefers, the writing of the play may be turned over as an exercise in free composition to the students themselves. They may be encouraged either to write something original or else to dramatize parts of the text they are reading. Such an assignment, given as a challenge to the ingenuity of the students, may, under careful supervision, produce something distinctly worth while. A class may write a play for its own use, or an upper class may prepare one for a lower. In any case, the result-

ing production must be very carefully revised by the teacher before actual staging begins.

Now comes the problem of rehearsal — and it is here that most teachers try to overdo things. Ten rehearsal periods of twenty or thirty minutes each should be ample for the production of a short Latin play. Any more time, especially if it be spent on finish, is a sheer waste. If the high school has a club period, that is the time when rehearsals should take place; if not, they must be held after school, or, if the time can be spared, in the class period itself. If some of the students do not appear for rehearsals, do not dismiss the group. Go ahead without the absent members, the teacher reading their lines and indicating their action. Absent members are later met and drilled separately by the teacher in both lines and action. I have known Latin plays to be given successfully after but one complete rehearsal with the full cast present.

From the first, absolutely correct pronunciation should be insisted upon, or one of the aims of the production will be violated. Especially liable to mispronunciation are final short e's, as in *nonne*, and short o's, as in *post* and *quod*. Throughout, natural intonations and expressions should be encouraged, and plenty of action should be worked into the whole play.

For the realization of our third aim the play must be given in costume; however, the costumes may be very simple. The tunic, which is essential, and which must be worn by every character, may appear as a one-piece slip, with round neck and very short kimono sleeves (above the elbow) or no sleeves at all. A ribbon, cord, or string should be tied around the waist. Children should wear the tunic to the knee, men a little below the knee, women to the ankle. A married woman may wear a deep flounce, perhaps of colored cloth, on the bottom of her tunic. This takes the place of the stola. Except in the case of slaves, the tunic should be white; for slaves, it should be of some dark color.

The toga may be worn by men and boys. It can be fairly well represented by a long, wide piece of white goods, preferably flannellette, draped over the left shoulder, across the back, under the

right arm, across the breast, and over the left shoulder again. Although the practiced Romans managed the toga without mechanical aid, experience teaches that for high school youngsters the garment should be pinned securely on the left shoulder. Pictures in high school texts may be consulted for the general effect. For a high school boy, the toga should be at least two and one-half yards long, and one and one-half yards wide. Two sheets basted together make a presentable, if somewhat bulky, toga. A public official or a boy must wear a purple stripe (of muslin, crepe paper, etc.) around the edge of the toga.

Women and girls may wear the palla, a draped garment similar to the toga, but smaller and of some bright color. A large, bright silk scarf may often do duty as a palla.

Women should wear the hair low in a psyche knot. Girls should let the hair flow loosely. Women and girls, and, in festive scenes, men and boys also, if it be so desired, may wear narrow ribbons around the forehead and tied at the back of the head.

As to footwear, either pink or white hose, or none at all, should be worn. Sandals may be made of insoles, or of cardboard soles, bound on with white, black, brown, or red tape. Inconspicuous tennis oxfords may be worn if the tunic is long.

The best place for the production is not an elaborately equipped theatre, but a classroom or a school auditorium. No settings should be necessary except perhaps a screen or two. Footlights, make-up, curtains — these are all superfluous, and tend to distract attention from the real values involved.

The best occasion for the production of a Latin play is a meeting of the Latin club, a joint session of all the Latin classes, a Parents' Day, or a school assembly. Under no circumstances should the teacher permit it to be commercialized by an admission charge. The slight expense involved in such a simple performance may usually be borne easily by those deriving the benefit from it — namely, the participants. If this is impossible, the Latin club, the school board, or the teacher herself may help out.

Before the play it is well to have one of the students explain the plot to the audience, thereby leaving them free to enjoy the action

and listen to the pronunciation. During the course of the play, dances and Latin songs may often be introduced to good advantage.

It is possible, then, to put on Latin plays with a minimum of mechanical difficulties and a maximum of results. And so my plea is not for more Latin plays, but for Latin plays that are more worth while. I wish that every Latin teacher in the country who is planning a Latin play would adopt one slogan, and stick fast to it — viz., "Sanity and simplicity."

VERGIL AND THE READING CIRCLE

By ARTHUR L. KEITH
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Probably no one will deny the superior merits of Vergil over the other authors of the Latin curriculum. Teachers struggling through Caesar and Cicero console themselves with the promise of a brighter day when the class shall begin their Vergil. In some vague way many of the pupils have learned that Vergil will compensate them for many of the disappointments of the earlier subjects. All in all, Vergil in the high schools holds a strategic position. He is the culmination of years of preparation. He offers to teacher and pupils alike an unexampled opportunity. The writer feels that the higher institutions have often been remiss in dealing with this superior poet. Not so long ago many teachers just out from college found themselves greatly handicapped for the reason that the only Vergil they had ever studied was that which they had taken when in the high school. A survey of college and university catalogues would probably show that that omission is now being corrected and that many advanced courses and some seminars are now being offered in Vergil. But there are undoubtedly still many among our teachers of Vergil who have read only the traditional amount of high school work. To them particularly, the program of the Reading Circle is intended to appeal. For my part, I find it difficult to understand how any teacher of Vergil can long refrain from reading his entire works. I can not understand how the reading of the first six books of the Aeneid has not furnished the incentive for reading the last six. In the failure to do this I find one of the strongest indictments of our profession. The teacher of Vergil who stops with

Ancora de prora iacitur ; stant litore puppes,
has himself cast anchor on the sea of stagnation. He has forgotten that Aeneas as soon as the waters were calmed
tendit iter velis portumque relinquit.

The story of Aeneas is *itself* a challenge to endeavor. If the teacher has not felt that challenge he has missed the spirit of the poem. It is true that in Libyan lands he dallied for a time but his renewed efforts for glory and for country make amends for this neglect.

To restrict one's reading of Vergil to the required work of the schools is to reduce him to the dead level of the mercenary. It means that the teacher has no higher ambition than to hold his job. It probably means that the work of the class consists in parsing and construing. It means the failure to discern the spiritual message of the poet. And of all writers, Vergil is the last who should be so degraded. But I can see no other way out. If the teacher has not felt the urge to know more of the master poet, his business is something else than teaching Vergil.

I am assuming a case, which I fear is all too common, of the teacher who has never read beyond the traditional requirements. But to those who have read and re-read the entire works, I also appeal. The blind bard of Greece has said that all things have their satiety. Not so with Homer and Vergil. The Roman poet especially lends himself to study and contemplation. His Aeneid is like his own boundless forest from which at each adventure the reader may bring forth a golden bough and feel sure that when it is plucked its place is taken by another. To have finished Vergil is fatal. Vergil himself did not finish his own Aeneid. Sensing his failure to carry the poem to the ideal he had sought, he begged his friends to destroy it after his death. This request was but the final expression of a pervading quality of Vergil, his unsatisfied yearning for something never quite attained. His Aeneas reached the promised land but did not enter into the complete fruition. The ever receding shores of Italy fittingly symbolize his attitude toward perfection. In that mood the earnest reader must approach his Vergil. There is no room for self-complacency. And for that reason I regard the intensive study of Vergil as wholesome.

One may read Homer for the sheer joy of life, for contact with youthful vigor and movement. But to Vergil he must turn when the problems of existence begin to press for consideration. Be-

cause of the lack of the contemplative element, Homer's meaning is usually the obvious one. But Vergil's meaning is not so apparent. He is the poet of contemplation and deep thought. His is the poetry of a world grown old. It is the interpretation of the spirit of his age. His poetry expresses the hope of the approach of a new era:

Ultima Cumaei venit iam carminis aetas.

To interpret the new age he drew with a lavish hand upon the traditions of the past. How different from Homer for whom the present was the all-absorbing concern! He is a poet of the future as well. Behind him lie the blackened ruins of fallen Troy but above the mountain crest is the bright morning-star ushering in the new day of hope. More than any other poet of antiquity Vergil represents the dominant mood of our own times. For this reason he becomes a poet of supreme importance. For this reason also merely as an educational instrument he has the utmost value. If Vergil were the sole remaining monument of the Roman civilization he would be sufficient. Its spiritual quality could be reconstructed from his poems. With other Latin writers the spiritual element may be more or less submerged. Vergil interprets not only himself but others as well. Even Caesar's wars gain a deeper significance if read in the light of Vergil's

*tu regere imperio populos, Romane, memento
(haec tibi erunt artes) pacisque imponere morem,
parcere subiectis et debellare superbos.*

But Vergil should not be restricted to the class-room. His message is for all. Since this article was begun, I have heard the story of a physician, a practical man of the world, a resident in a small western town, who for years before his death made a practice of reading a few lines from Vergil each day. Some forgotten teacher of Vergil probably furnished him the incentive for thus enriching his life. It is a safe guess that that teacher put no limitations on his knowledge of Vergil. That suggests our present opportunity. Teachers of Vergil can not catch the significance of the poet from a limited view. They must read and re-read

many times. They must realize the void created in one's education with Vergil left out. They must sense his importance in any broadly cultural scheme of education. They should congratulate themselves for having within their reach so effective an instrument for the enrichment of the thought-life of the young.

The response to this appeal may not mean a definite alignment with the Reading Circle of the Classical Association. But it should mean an awakening of the teacher to the realization that he needs the ever widening contact with this poet to the end that his interest and efficiency may not be impaired. There is a value in mapping one's own program. There is also an inspiration in the thought that one along with many others is following a common plan. If this Reading Circle succeeds in calling attention to a great need of our profession and in furnishing incentives and suggestions for correcting a recognized deficiency, it will have justified its existence.

Notes

TACITUS, *AGRICOLA*, 18

In explaining the phrase *sparsi per provinciam numeri*, A. Gudeman (Boston, 1900), in his notes gives the information that *numeri*, a post-Augustan military term, means detachments. D. R. Stuart (New York, 1909), somewhat more definitely says that they were "military units of greater or less size serving apart from the main army under the command of a single officer" and he translates "detachments." Just below Gudeman refers the words *legionum vexillis* to the *sparsi numeri*, which were detached from their legions and were serving under their own standards, the *vexilla*. Stuart also connects *vexillis* with *numeri*, but is less definite. The implication seems to be plain, that these are detachments drawn from the legions and serving apart for guarding different places. So also other editors, as W. F. Allen, Boston, 1881, and A. Draeger, Leipzig, 1879.

Nowhere do we find even a hint that the *numeri* are to be identified in part or wholly with the *modica auxiliorum manu*, which is mentioned in connection with the *legionum vexillis*. If we turn to Harper's Lexicon under the word *numerus* we find in addition to Agricola 18 the following passages cited: Tacitus, Hist. 1, 6, *multi ad hoc numeri e Germania ac Britannia et Illyrico*, where Spooner, Tac. Hist., London, 1891, interprets as parts of legions, though nothing in the context requires that meaning; equally indefinite is Ammianus Marcellinus, 13, 7, 19; Digest, 29, 1, 42 clearly refers to all soldiers, legionary or auxiliary.

More definite is a case cited from Pliny's Letters (10, 29) *nondum distributi in numeros erant*. An under-officer had found two slaves among the newly recruited soldiers, who had already taken the military oath but had not yet been assigned to their detachments. Pliny asks the Emperor what punishment shall be inflicted. In his answer Trajan says, "it makes a difference whether they volunteered, or were drafted, or were furnished as substitutes." Trajan could not have understood that the question applied to legionary soldiers only, for they were all enlisted. He may however have intended to cover the entire field as in the passage from the Digest.

Suetonius, *Vespasian*, 6, *revocatis ad officium numeris*, seems from the context to refer to legionary soldiers only, but the whole body of troops summoned from the Moesian legions to aid Otho is meant and surely included auxiliary troops, though Suetonius failed to mention them.

Against this general use of the word we find in the inscriptions uniformly the technical use, referring only to detachments of auxiliary troops. These inscriptions, which belong to the 2nd and 3rd centuries A.D. have been collected and discussed by Geo. Allen, *Centurions as Substitute Commanders of Auxiliary Corps*, Univ. of Mich. Studies, I, pp. 367 ff. There we find the *numeri* designated as British, Palmyrene, Sarmatian, Treveran, etc. On p. 370 he defines *numerus* carefully. I quote two sentences only: "During the first three centuries of the Empire the term was rarely applied in a general sense" (i.e., any corps under the command of a single officer). As a technical term "a *numerus* was distinguished from an *ala* or *cohort* by the fact that it was armed and organized not on a Roman model but in accordance with the customs of some particular nation included in the Roman Empire." Such units in general originated as provincial militia, the units of which were also organized as *numeri* (Allen, op. cit. p. 371), and were later made permanent corps serving far from home, but they were always recruited from the home district (See Mommsen, *Hermes*, 22, p. 555). It is noteworthy that *numeri* of Britons are mentioned frequently.

To return to the passage in the *Agricola*; it is well known that *Agricola* made the auxiliary troops do much of the fighting. We may compare not only *lectissimos auxiliorum* of chapter 18 but the whole of chapter 35. These auxiliary troops included many Britons, for the levy of soldiers (*dilectus*) is mentioned as an important cause of rebellion in chapter 15. We may also compare chapter 29, *expedito exercitu, cui ex Britannis fortissimos et longa pace exploratos addiderat*; so also in the speech of Calgacus (31) "*hi (liberi) per dilectus alibi servituri auferuntur*."

It seems clear from these passages that bodies of Britons were enrolled and used in the Roman army. Some were used as provincial militia for the defense of the province only and some were intended for use elsewhere later. For a detachment of either of these the technical term was *numerus*. We also find other troops of auxiliary soldiers organized in cohorts and *alae*, but *numerus* as a sort of neg-

ative term might be used to apply to all, even including legionary cohorts. In this passage of the *Agricola* however legionary cohorts can not be meant, for the legions were regularly kept united in relatively large camps. The detachments scattered throughout the provinces or along the boundaries were always of auxiliary troops, i. e. of cohorts, *alae*, or *numeri*; see Allen, op. cit. p. 359.

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HITHER AND YONDER: PARALLELS

Inexhaustible Natural Deposits

Everyone is familiar with the fact that the asphalt lake of Trinidad fills overnight the holes made by workmen during the day, but it seems strange to read of similar claims for other substances. Pliny (*Nat. Hist.*, 36.125) quotes a certain Papirius Fabianus to the effect that marble quarried in Italy was spontaneously replaced. It is stated by the same author (31.78) that in certain parched areas of Africa salt increased at night with the increase of the moon. In *William Plumer's Memorandum of Proceedings in the United States Senate: 1803-1807*, p. 221 (edited by E. S. Brown, in the University of Michigan Publications), we find the following entry about President Jefferson:

The last year [1803] the documents sent by the President to Congress gave a flattering account of an immense mountain of salt in Louisiana.—This year the documents accompanying the message amuses us with lead mines; but is altogether silent upon the subject of Salt. The President at his own house in a very serious manner at his own table a few days since observed to Col. T. Pickering that up the Missouri there was a very extensive plain,—covered with salt—that when the people scraped it off, the next morning it would be covered again with salt two inches deep. That it was called the sacred plain—that there the most hostile tribes of Indians met in peace & perfect security. Upon Mr. Pickering's enquiring whether the salt accumulated only in the night following the day on which the plain had been *scraped*—the President appeared confused, said he could not tell—but that he had no doubt of the existence of such a salt plain.

Floating Islands

Pliny the Younger (*Epist.*, 8.20) describes at considerable length and with much interest the floating islands of Lake Vadimonis. Several points of resemblance are to be found in Darwin's description in

A Naturalist's Voyage in the Beagle (Everyman's Library), p. 253, of floating islands in Lake Tagua-tagua in Chile:

They are composed of the stalks of various dead plants intertwined together, and on the surface of which other living ones take root. Their form is generally circular, and their thickness from four to six feet, of which the greater part is immersed in the water. As the wind blows, they pass from one side of the lake to the other, and often carry cattle and horses as passengers.

Facial Mutilation in Battle

We are told that just before the battle of Pharsalia Caesar instructed his infantry to direct their weapons at the faces of Pompey's horsemen (Plut., *Caes.*, 45). The plan proved successful, for Pompey's knights, fearing disfigurement, turned and fled. In describing the fights of the Gauchos or countrymen in South America Darwin (*op. cit.*, p. 148) says: "In fighting, each party tries to mark the face of his adversary by slashing his nose or eyes; as is often attested by deep and horrid-looking scars."

The Homing Instinct of Mares in Foal

It is recorded that Darius managed to elude the pursuit of Alexander by riding a mare that was eager to reach its foal (Ael., *De Nat. Anim.*, 6.48). In *Travels of Marco Polo (Everyman's Library)*, p. 412) we find the following account of the methods employed by the Tartars on their plundering expeditions:

For this purpose they avail themselves of these months in which the darkness prevails, in order that their certain approach may be unobserved; but being unable to ascertain the direction in which they should return homeward with their booty they provide against the chance of going astray by riding mares that have young foals at the time, which latter they suffer to accompany the dams as far as the confines of their own territory, but leave them, under proper care, at the commencement of the gloomy region. When their works of darkness have been accomplished, and they are desirous of revisiting the region of light, they lay the bridles on the necks of their mares, and suffer them freely to take their own course. Guided by maternal instinct, they make their way directly to the spot where they have quitted their foals: and by these means the riders are enabled to regain in safety the places of their residence.

Horses Frightened by Strange Animals

At the battle of Sardis Cyrus had Artagerses send forward a detachment of camels. When they were still at a great distance, the

enemy's horses became frightened, some running away, others starting from the ranks and causing confusion, "for thus are horses always affected by camels" (Xen., *Cyrop.*, 7.1.27). The odor of elephants likewise terrified horses at times (Diod., 2.19.3).

Inman, *The Old Santa Fé Trail*, p. 6, quotes Hakluyt's *Voyages* to the effect that horses fled from bison "either because of their deformed shape, or else because they had never before seen them."

Both the smell and the appearance of strange animals cause restlessness among domestic animals. An interesting passage in this connection occurs in Roosevelt, *The Winning of the West* (Putnam's Sons, ed. 1889), II, p. 153:

On the day in question, at dawn, it was noticed that the dogs and cattle betrayed symptoms of uneasiness; for all tame animals dreaded the sight or smell of an Indian as they did that of a wild beast, and by their alarm often warned the settlers and thus saved their lives.

Magical Transporting of Crops

Some people believed that ships came in clouds from a region called Magonia and transported thither crops that had fallen during storms (Agobardus, *De Grandine et Tonitruis*, in Migne, *Patrol. Lat.*, 104, p. 148). There was a provision in the Laws of the Twelve Tables against the enchanting or "exchanting" of crops. The abundant crops of a hard-working Roman farmer named Publius Chresimus were attributed to magical theft from his neighbors' fields (Plin., *Nat. Hist.*, 18.41-43).

The workings of a labor-saving charm are thus explained by G. C. Claridge, *Wild Bush Tribes of Tropical Africa*, p. 141:

Suppose you had a garden better than our garden, with potatoes, beans, cabbages, plums, etc., better, bigger, sweeter, and more plentiful than they were in our allotment, we could, if we possessed the *ezau* charm, command your produce to come out of your garden into our garden, and the plums to come off your plum tree without you in any way being conscious of your loss. The transference is performed invisibly. As far as appearances are concerned your plums, cabbages, and the rest of the yield will remain the same, but in reality they are only the worthless remains (*efwafwa*, *kafi*) of the fruit and vegetables, because we have magically stolen their "soul," which, according to animism, is the only valuable part of matter.

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Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., for territory covered by the Association of New England and the Atlantic States; Daniel W. Lothman, East High School, Cleveland, Ohio, for the Middle States, west to the Mississippi River; George Howe, the University of North Carolina, Chapel Hill, North Carolina, for the Southeastern States; Walter Miller, the University of Missouri, Columbia, Mo., for the Southwestern States; and Franklin H. Potter, the University of Iowa, Iowa City, Iowa, for the territory of the Association west of the Mississippi, exclusive of Louisiana and Texas. News from the Pacific Coast may be sent to Miss Julianne A. Roller, Franklin High School, Portland Ore., and to Mr. Walter A. Edwards, Los Angeles High School, Los Angeles, Cal. This department will present everything that is properly news—occurrences from month to month, meetings, changes in faculties, performances of various kinds, etc. All news items should be sent to the associate editors named above.]

Colorado

Colorado Springs.—The Colorado College Classical Club presented Euripides' "Iphigenia Among the Taurians" (in English) in the Cossitt Memorial Stadium, May 22, 1924. The proceeds were donated to The American Friends of Greece for aid to Greece and the refugees of the Near East.

District of Columbia

Washington.—The Fifth Annual Meeting of the American Classical League was held in Washington on Friday and Saturday, June 27 and 28. At this meeting the report was made of the first year's work of the Service Bureau for Classical Teachers; also Dean West presented the results of the Classical Investigation now completed. Also there was an excellent address appropriate to the occasion by Commissioner of Education, John J. Tigert.

Illinois

Chicago.—At the Educational Conference of secondary schools with the University of Chicago last May, prize scholarship examinations were offered in various departments. The Latin examination was taken by thirty-five contestants. The prize was won by Anton Pegis, West Division High School, Milwaukee. Honorable mention was awarded to the following students: Frances Jewett, Faulkner School, Chicago; Kathryn Allen, Oak Park and River Forest High School, Oak Park, Illinois; Isidore Cohen, West Division High School, Milwaukee; Margaret Arford, Nicholas Senn High School;

E. Douglas Howard, Harvard School, Chicago; Claudia Lewis, Oak Park and River Forest High School, Oak Park, Illinois; Irene Israel, Oak Park and River Forest High School, Oak Park, Illinois; Elizabeth Newman, University High School, Chicago.

Michigan

Saginaw.—Miss Maude Parsons writes from Saginaw E. S. High School of her appreciation of two articles in the May CLASSICAL JOURNAL under "Hints for Teachers." One article was on variety in the conduct of Caesar classes, and the other was a discussion on the introduction of the imperative mood in first and second year work.

Miss Parsons mentions the teaching of mythology with a set of cards called *Illustrated Mythology* (copyrighted 1901 by the Cincinnati Game Co.). This game has proved to be an incentive to many pupils to read books on mythology.

Olivet.—The Latin Club of Olivet College has just completed a very successful year. It has studied phases of Roman life, and as a means to that end held a Roman banquet, at which details were carried out as accurately as possible. Sanitary cots, with mattresses, coverlets, and plenty of cushions made comfortable dining-couches. The nomenclator assigned the seats, the ancestral salt-cellar graced the table, and the host, assisted by his little son and daughter, offered prayer and sacrifice to the Lares. The favors were programs containing the menu and original verses in Latin. The slaves and entertainers were Latin pupils from the high school.

In February the Club presented the "Phormio," in English, to an appreciative audience. Later, at a private meeting, Dr. Greene, of the English department, discussed the difference between Roman and English comedy.

This year's success has been due chiefly to the efficient corps of officers, Misses Jessie Chambers, Ruth Hull, and Martha Stillwagon.

New York

New York City.—The New York Classical Club held its final meeting of 1923-1924 May 9, at Faculty House of Columbia University. The President, Miss Jane Gray Carter, and the chairmen of all standing committees reported briefly on the year's work; a welcome announcement was to the effect that over \$1,000 had been added to the Greek Scholarship Fund through the contributions of several high schools and individual friends; and noteworthy was the progress reported by Dr. Riess, chairman of the committee of teachers

appointed by the Club to make suggestions for a new state syllabus. Dr. Harter, of Erasmus Hall High School, was made an honorary member of the Club. The following officers were elected for 1924-1925: President, George Falion; Vice President, Margaret Y. Henry; Secy.-Treasurer, Russell F. Stryker; Censor, Ida Wessa.

Professor Ralph Van Deman Magoffin, President of the Archaeological Institute of America, addressed the Club on "The Value of Archaeological Discovery to Classical Studies." He said that science and truth are the bases of research to which unconscious evidence contributes through relics of all types, and conscious evidence through oral or written tradition; that archaeology, epigraphy, numismatics, and other allied subjects are established sciences, a phalanx in strength. By very interesting examples of discoveries that had come within his own experience Professor Magoffin illustrated the value of epigraphy to the form and pronunciation of the Latin language, to art, topography, literature, history, and politics.

It is legitimate and justifiable, he added, to elucidate everything found, but it is necessary to preserve a sense of humor and to be on the offensive without being offensive. Classical students should believe in what they are doing, for their obligation is unlimited and they must show their loyalty by using all that is found for themselves and society.

The twelfth competitive scholarship examination given by the New York Classical Club on June 14th last, at Hunter College, New York City, resulted in a victory of the Morris High School and for Eastern District High School, George S. Elpern of the former winning the Latin scholarship, Harry Cohen of the latter, the Greek.

These scholarships, which were established, the Latin in 1910, the Greek in 1915, were at first awarded on the basis of the Regents Examination marks made by the candidates. Since 1919, they have been given to the winners of special competitive examinations prepared and marked by a committee of the Club consisting of teachers and professors of the Classics in the high schools of New York City, about 75% of the paper being sight work.

The terms on which the scholarships are awarded require that the recipient take at least one full year's course in Latin or Greek during his freshman year at college. The amount of the Latin scholarship is \$150, of the Greek, \$100. An earnest effort is being made so to increase the amount of the Greek Scholarship Fund as to make the two awards equal.

Ohio

Cleveland.— Under the direction of Dr. E. B. De Sauze, head of the language department of the city of Cleveland, a classical meeting was arranged for the teachers of Cleveland and vicinity at East High School on the evening set for the Latin play. After a pleasant social hour and dinner in the school lunch room, the distinguished guest of the occasion, Dr. Benjamin L. D'Ooge of Michigan, read an interesting and valuable paper on *Latin, Past, Present, and Future*. Professor D'Ooge traced the progress of the Latin text book from the time when he began his study with only a Latin grammar, through the days of such books as the Jones' series with first year book and grammar, to the modern period of the complete first year Latin book, which is growing more attractive almost daily. In the early days, the educational theory was that it did not make a great difference what the pupil was studying provided it was hard enough. Professor D'Ooge also gave facts indicating that Latin is again coming into its own.

The teachers of Cleveland have been much interested in Professor D'Ooge's new text books compiled with fine illustrations and interesting stories, and so every one enjoyed the remark of Mr. D. W. Lothman who presided at the dinner, when he said, "I can see more clearly now the reason for Professor D'Ooge's profound scholarship in Latin. With the modern text book where work is so easy for pupils, such scholarship would have been impossible."

Following the lecture by Professor D'Ooge, the guests attended the Latin play, *When the Fates Decree*, a pleasing conclusion to a delightful evening. Among the guests of the evening were Professor Clarence Bill of Western Reserve, Mr. Charles W. Lake, Supervisor of Cleveland High Schools, Dr. Baker of Lake Erie College, and other college friends as well as teachers of secondary schools.

A contest for first rank in Latin in the city of Cleveland was held in May. Examinations were given to the first year pupils and to the fourth year pupils. A gold medal was the reward for the best in each case. Much interest has centered about these contests since they were first instituted last year. Through the efforts of Dr. E. B. De Sauze, money for the rewards was secured by enlisting the interest of the medical organizations and some public spirited citizens.

Following some of Miss Sabin's suggestions, the Latin department at East High School, Cleveland, has adopted the idea of a bulletin board for the main hall of the school. In connection with this bulle-

tin, a short column in the school paper is edited under the direction of Miss Hazel Murray. As a play upon The Cleveland Plain Dealer's familiar heading, *What did you see?* this column appears under the caption *Quid vidisti?* and offers a welcome to seriousness or wit, prose or verse, English or Latin.

Pennsylvania

Bethlehem.—The annual spring meeting of the Classical League of the Lehigh Valley was held in the Moravian Seminary for Women, May 17, 1924.

The meeting was opened by the President, Dr. John R. Crawford, of Lafayette College. The following officers were elected for the ensuing year: President, Dr. George T. Ettinger of Muhlenberg College; Vice-President, Dr. A. S. Cooley of the Moravian Seminary; Secretary and Treasurer, Miss Mary L. Hess of Liberty High School, Bethlehem; Executive Committee, Dr. Horace W. Wright, Chairman, Dr. George T. Ettinger, and Miss Mary L. Hess.

Miss Helena Hoch, of the Moravian Seminary for Women, in a paper entitled, "Erasmus, Humanist," gave a very interesting account of the greatest of all humanists, who at an early age was forced to enter a monastery, who knew his Horace and Terence by heart, possessed amazing industry, and made a gradual conquest of all learning. His "Adages," a collection of popular sayings, proverbs, with his comments, was a mild satire written to correct the evils of his day. Erasmus, dragged into religious controversies, wanted a reformation of the church. The "Colloquies" appeared in 1524. It is a genuine work of art; it satirized the current evils and abuses in church, school, monastery, and home, in pictures that are interesting even today. He taught the required subjects in colloquial Latin, he avoided the narrow scholasticism of the Greeks and Romans, revised the New Testament in Greek, with the translation into Latin. He made classical learning possible for the people of his age.

Dr. Horace W. Wright of Lehigh University, had as his subject, "The City of the Kings," Rome. He discussed very ably the two views concerning the origin of Rome, and showed why it is quite possible that there is some truth in both theories: first, that it was founded by Romulus; and second, that it was an Etruscan city. He cited evidences from Latin authors and later writers to prove his statement.

Dr. Robert C. Horn, of Muhlenberg College, gave a vivid portrayal

of "A Trial in Democracy," in Athens, in the year 400 B. C. The government of Athens had three branches, the legislative, the executive, and the judicial. All citizens were members of the assembly; the presiding officer was chosen by lot, and had little power. Any citizen could propose a bill, which was then referred to the senate, which in turn presented it to the assembly. The vote was taken by raising hands. All laws had to be constitutional, and once a year they were carefully examined. The assembly had few judicial functions. Offenses against the state were dealt with summarily, the citizens performed their duties well, and the power of the people was supreme. In the executive department, the term was one year, and no re-election was possible; they had to pass examinations, were severely punished if they had done anything wrong. A senator was required to be thirty years of age and could serve only two terms. The senate prepared bills for the assembly, supervised army, navy, the making of treaties, transacted all business with foreign nations. As the people made their own laws, a presiding officer had little authority. The jury sometimes consisted of five hundred people; the people wanted to settle their own cases. In the Popular Court, the age of the jurors was thirty years, they took the oath to serve honestly, and it was decided by lot in which court they were to serve as jurors. The defendants and plaintiffs made their own pleas. An uneven number of jurors prevented a tie. The penalties were fines, deprivation of privileges, banishment, death, but not imprisonment. There was no appeal to a higher court from the Court of the People. Citizenship was not often granted to foreigners. At eighteen years of age, young men took the oath of allegiance, had two years of military service, then they took their places in the assembly. There were few direct taxes. Public spectacles, dramatic exhibitions were furnished for everybody; the state provided a fund for the poor people. Poverty was no disgrace, but doing nothing to relieve it was wrong. A man who did nothing for the state was considered harmless, but useless. There were at that time 30,000 citizens in Athens, with a total population of 100,000, including slaves and foreigners. About 15,000 were employed in the state service, paid by tribute from the dependencies. Athens was admirable in peace and in war, and had great love for the beautiful. What a contrast between this seemingly Utopian "Trial in Democracy" in the year 400 B. C. and the government of the present day in Greece!

Hints for Teachers

By B. L. ULLMAN
University of Iowa

[The aim of this department is to furnish high school teachers of Latin with material which will be of direct and immediate help to them in the classroom. Teachers are requested to send questions about their teaching problems to B. L. Ullman, Iowa City, Iowa. Replies to such questions as appear to be of general interest will be published in this department. Others will, as far as possible, be answered by mail. Teachers are also asked to send to the same address short paragraphs dealing with teaching devices, methods, and materials which they have found helpful. These will be published if they seem useful to others.]

Latin for English

At the Shortridge High School, Indianapolis, Ind., the pupils who pass first year Latin with a low grade and who will not take more than two years of Latin are put into a special second year class (Caesar Ia) in which the emphasis is on English derivatives rather than grammar and translation, which are emphasized in the regular class (Caesar IIa). A short descriptive bulletin, entitled "Purposes, Methods, and Results of Caesar Ia and Caesar IIa Courses in Shortridge High School" may be obtained free by sending a stamped, addressed envelope to its author, Mr. E. M. Hughes of the Shortridge High School.

While the regular Caesar classes also have derivative work one wonders whether an occasional pupil does not deliberately try for a low mark in first year Latin in order to get into the classes in which he may get the delightful work described in the bulletin. At any rate we may well remember that all pupils will enjoy and profit by this sort of work.

Parallels

Andy Gump, who in Smith's cartoon is running for president, knows a parallel when he sees it and so when his wife finds him immersed in books about ancient Greece and Rome says:

A live wire doesn't ever overlook the dead languages—all the new stuff they are using in this campaign was old stuff when Brutus was whetting his

knife for the late Julius Caesar. We live in a scientific age but political forces are built the same way they were built in ancient Rome—a mixture of tradition, nerve, hot air, and apple sauce was as good a recipe for making a political boss then as it is now.

Andy's testimony carries more weight with many than that of an actual president.

Value of the Classics

Under this head it is planned to list and quote miscellaneous items bearing on the general theme.

It is rather significant that such an apostle of modernity as "The Smart Set" should have the following strong statement by Walter Sagmaster in an essay entitled, "In Defense of Thinking:"

Ancient Greece . . . a land beside which, in real value, the United States is proportionately equivalent to an anthill beside Mt. Everest.

Courses of Study

Recently published courses of study in Latin include the following, the first two of which are specially recommended:

Pennsylvania, Courses of Study in Foreign Languages, 1923. Superintendent of Public Instruction, Harrisburg, Pa.

Baltimore, Latin Course of Study for Senior and Junior High Schools, 1924. Department of Education, Madison and Lafayette Aves., Baltimore, Md.

Maryland, The Teaching of High School Latin, 1921. State Department of Education, Lexington Bldg., Baltimore, Md., 20 cents.

Information about other published courses of study will be gladly received.

A Cicero Lesson

Miss Mary L. Cobbs of the Maury High School, Norfolk, Va., sends a model lesson for Cicero (*Cat.* III, 7-10) of which the following are excerpts:

ASSIGNMENT

Read the Latin as Latin. Require careful pronunciation. Latin is a quantitative language. The habit of reading in the original first, gives appreciation of accuracy in quality of letters, impresses word order, is a help in reaching the author's meaning. There are phrases and entire sentences with which the pupil is already familiar, and at this stage, these known words will lead up to the general idea of what he is to translate.

Usually, the teacher should read the lesson as a whole, or in part, to set a standard for the class. . . .

Litteras—*aperiri* should be taken up; i. e. the breaking of the seal. The seal was the signature, had the force of the pen signature to a typewritten

letter. Here enters the question of secretaries, and of slaves filling this position. This may be assigned to a pupil of the class to look up before the recitation.

The search for further evidence should be touched on. The arms in the house of Cethegus.

The trial. Volturcius turns state's evidence. Does this happen in our day?

Are trials held in our Senate? Why this special session, and how were the senators assembled? Who convenes Congress in our time? Where are the cases of treason tried in our time? Among the Romans? Did the Senate have a constitutional right to try these five leaders for their lives?

The plot to destroy Rome, as revealed in the letter. The verbal instructions to Catiline.

The evidence of the Gauls. Why where they to furnish cavalry? From where did Caesar draw his cavalry in the Gallic campaigns?

The Sibyl and soothsayers might be assigned to some member of the class. The influence of these on Roman public life should be considered. The customs at the Saturnalia. The suspension of vigilance and spirit of mirth. The giving of presents like our Christmas. The burning of the Capitol leads to connection with the Forum which is taken up in the Introduction.

RECITATION

1. Reading of advance lesson.

2. Reading of the lesson, as assigned above, first in the original, second in translation.

Insist upon normal English, but cut close to the Latin. If too much freedom is allowed, the model is lost, and the pupil's English is *not* strengthened.

Young people like to show what they have learned. The teacher should use her own judgment as to how many she calls on. Oral translation by some, written translation on the board by a few, are helpful.

The syntax which has been assigned must be called for.

The drill on forms is better assigned to special days with grammar and sentence-writing.

The review. In every schedule there should be time for the reading of the lesson of the previous day.

Latin Numerals

An excellent plan for teaching numerals was devised by Miss Mabel J. Mather, Senior High School, Sault Ste. Marie, Mich., who writes:

I have arranged the following jingle to be sung as a round to the tune of "Old John Brown Had A Little Indian":

Caesar habet unam legionem,
Caesar habet unam legionem,
Caesar habet unam legionem,
Unam bonam legionem;

Unam, duas, tres legiones,
Quattuor, quinque, sex legiones,

Septem, octo, novem legiones,
Decem bonas legiones;

Decem, novem, octo legiones,
Septem, sex, quinque legiones,
Quattuor, tres, duas legiones,
Unam bonam legionem.

Another good way to teach numerals is by the use of simple problems in addition; given the numeral *unus* the pupils can get the meaning of others, as follows:

Unus equus et unus equus sunt duo equi; unus puer et duo pueri sunt tres pueri, etc.

Latin Newspapers

Additions to the lists in the April and June "Hints" are the following:

Nuntius, Little Rock, Ark., High School. Latin and English; mimeographed; 13 pp. Essie Hill, teacher.

The Lawrence Latinist, Lawrence College, Appleton, Wis. English and Latin; printed; published annually by the Latin Club; 16 pp. For free copy write to Dr. A. H. Weston, Lawrence College.

The Marquette University Classical Bulletin, Marquette University, Milwaukee, Wis. English and Latin; mimeographed; monthly; 2-3 pp.

Acta Latina, University of Iowa, Iowa City, Iowa. Latin and English; mimeographed; 4 pp. Edited by the Latin Teachers' Course, Summer Session, 1924, to gain experience in this kind of thing. A copy will be sent on receipt of three cents by B. L. Ullman. It is probable that part of it will be published as a Service Bulletin and distributed without charge.

Accuracy, both of statement and of form, are quite as important in a Latin paper as in an English daily paper. Plenty of time should be allowed for preparation of copy, material should be carefully edited by the teacher to eliminate errors of Latinity, and pains should be taken in the proofreading. In answer to an inquiry it may be pointed out that "high school" is not *schola alta* but *schola superior* or perhaps *schola grammatici*, a term used by the ancients. *Schola alta* would mean a school on a mountain top.

Readers are asked to send sample copies or names of other papers to the editor of the "Hints," B. L. Ullman.

During the year I shall publish in the "Hints" one or two of the best contributions in Latin and English appearing in newspapers which will be sent in.

Novels About Caesar

In the April "Hints" Miss Knox mentioned two novels about which she has had many inquiries. They are:

Whitehead, A. C., *The Standard Bearer*, American Book Co.

Wells, R. F., *With Caesar's Legions*, Lothrop and Shepherd, Boston.

Mention may also be made of William Stearns Davis' *A Friend of Caesar*, Macmillan. For other novels see the "Hints" for December, 1923.

The Value of Latin Plays

Two valuable effects of the giving of a program of Latin plays, songs, etc.—one on the school and community, the other on the Latin pupils themselves—are indicated in a letter of Miss Claire V. Hofert of the Lodi, Ohio, High School:

I was fearful of its appreciation by the parents, patrons, and students, since it was a complete novelty. But the attendance was good and folks liked it so well that my superintendent requested me to present the "Roman Wedding" in a night school pay entertainment.

Not only was it enjoyed by spectators and pupils, but the manifested interest in my Latin classes, since this program, is remarkable. The students greet me and each other in Latin. They are inquisitive regarding words, constructions, Latin abbreviations in English, and when we have a new construction introduced some one will say, "Oh yes, I said that in my (particular) speech!"

Punning Riddles

A final installment of some of those that have come in follows (many more may be found in earlier numbers):

Classical Club of the Sedalia, Mo., High School (Helen Shriver, teacher):

1. If you had two coats, one shorter than the other, what would you have to do to *the one* to make it like the other? *Alter*.
2. What is too deep a subject for you *or* me to enter in? *Vel*.
3. What position did the doughboy hold who said, "*I took* a position in the mess hall"? *Cepi* (K. P.).
4. How will the *boy* feel after he has bought his new spring suit? *Puer* (poor).

The Latin Club of the Sullivan, Maine, High School (Mildred Starbird, teacher):

1. What causes us most *vexation* when we have to go without it? *Dolor* (dollar).

2. What do gossips do *before* they have anything to gossip about? *Prae*.
3. Who stands at the *door* of the train? *Porta*.
4. If you had a car that wasn't *speedy*, what would you do? *Celer*.

Latin classes of the Grundy Center, Iowa, High School (Carol Houghton, teacher):

1. What *is* a written composition? *Esse*.
2. What do you *beware* of on the mountain side? *Cave*.
3. What does the *engine of war* do to the enemy? *Tormentum*.
4. If a *scout* of Caesar's held 238 Belgian scalps for a raise of three cents each on the Roman market what would he be called? *Speculator*.
5. What does the catcher make to the pitcher *without* being seen? *Sine*.

Anna Stoffel, a student in the Nazareth Academy, La Grange, Ill.:

1. What did the boy exclaim when he saw the wonders *of a Gaul*? *Galli* (golly).
2. What did the *cares* of the world make the poor man do? *Curae* (cry).
3. When one negro asked another if he noticed the mass *of bones* before them, what did he fearfully answer? *Ossium* (ah see 'em).

Christabel Smith, a sophomore in the Chippewa Falls, Wis., High School (Eva Meyer, teacher):

1. What are *horns* in a shop window for? *Tubae* (to buy).
2. What does a tramp say after *having been sent away* from a lady's door? *Amissus* (ah, missus).
3. When an earthquake has *shattered* a city, what does everyone do? *Discussit* (discuss it).

Caesar class of the Danbury, Conn., High School (B. Belle Whitney, teacher):

1. If a man *commits* some crime and is sent before a judge, what does he sometimes do? *Admittit*.
2. If coats and hats could *really* speak, what would they say? *Verus*.
3. What might *creased* trousers say to a tailor? *Repressus*.
5. How shall *I comfort* an unhappy girl? *Consolor*.
5. By whom is the husband *sent out* to work? *Dimissus*.

Freshman Latin class of the Wyoming, Pa., High School (Edna Reimer, teacher):

1. A Latin noun: Who is the boss of our house? *Arma* (our ma).
2. A Latin noun: What does a man do when he shoots at a target? *Hiems* (he aims).
3. An interrogative adverb: What do we call a beggar dog? *Cur*.
4. A participle: We could have taken more apples, only —. *Pacatus* (Pa caught us).

Teaching the Tenses of the Subjunctive

A device, not new but very effective, for teaching the proper use of the tenses of the subjunctive is described thus by Mrs. J. I. Miller of the Normal School, Montreat, N. C.:

One of my classes this year seemed to have unusual difficulty in deciding what tense of the subjunctive to use in indirect questions and other subordinate clauses. Although they could talk glibly of "incomplete action" and "finished action," they would almost invariably end by choosing the wrong tense. A wakeful night gave me an inspiration. Next day I wrote on the board four sentences: 1. I know (at 10 o'clock) where you are (at 10 o'clock). 2. I know (at 10 o'clock) where you were (at 9 o'clock). 3. I knew (at 10 o'clock) where you were (at 10 o'clock). 4. I knew (at 10 o'clock) where you were (at 9 o'clock). The perplexities of Primary and Secondary Sequence had already been cleared up; so everyone understood that for sentences 1 and 2 it was merely necessary to choose between the present and the perfect subjunctive; for sentences 3 and 4, between the imperfect and the pluperfect. I had hardly begun to explain why I had inserted the time phrases when a boy exclaimed, "Oh, I see that now — please let me tell the tenses!" And he did name them at once without a mistake. Now, if any sentence gives trouble, we simply assign definite "clock time" to every verb.

The same method has helped pupils to a better understanding of the correct tense for the infinitive in indirect discourse. We read our sentences after this fashion: Caesar knew (yesterday) that the Helvetians were planning (yesterday) to march through the province. Caesar learned (yesterday) that the Helvetians would march through the province (tomorrow).

Book Reviews

Greek Religion and its Survivals. By WALTER WOODBURN HYDE.
Boston: Marshall Jones Company, 1923. Pp. lx+233.

"The foregoing sketch has shown us that the religion of ancient Greece has not passed away like a dream, but that in the Christian church, and especially in its Eastern branch, there continue and survive modes of thought, institutions and customs which are Greek rather than Jewish in origin" (p. 219).

Despite changes, rapid and portentous as they may be, life abounds in reminiscences of earlier times. This, we, in our land of broad, level stretches; with a network of railways, waterways, and highways, can scarcely realize. We have only to go to the mountain regions of our own country, however, to be assured of this and to find how static life can become. We pass to the islands of the sea, and unless they be on the lanes of travel, we are amazed on finding primitive man as he has been — no man knows how long! Palestine has jumped farther in ten years than in centuries before. The "Immutable East" is passing away. Greece, cut up by mountain ranges into petty natural divisions, shows little beyond the limits of Attica of the glory we had associated with Hellas. Passing to the islands of the Aegean, stray bits of earth buried in a waste of turbulent waters, on the road to nowhere, and torn by natural forces as terrible as awe-inspiring, we still find primitive folk repeating the tales their fathers told thousands of years ago. The Christian crosses which here and there top the menhirs of ancient Brittany and the churches that have supplanted forgotten temples are also visible witnesses to this.

"The Greek religion was not dogmatic; there was no creed; there were no sacred books strictly so called; it was a religion of practice." Even Homer and Hesiod were not regarded as the word of the gods. The bent of the Greek mind was speculative and there was no limit or restraint. The Greeks dared to look their gods in the face. Orpheus was a recognized teacher, but there was no *ipse dixit* of final authority. The gods were exaggerated mortals, and often not such as a moralist would appeal to for counsel or help in any moral sense.

"Nor was there any ethical sense, sense of duty to fellow-man;" man's duty to the gods was ever uppermost.

We now recognize the contribution of Greek philosophy to Christian thinking. For an Oriental faith to become planted in a Western world required thorough re-orientalizing and adaptation to Western ways and ideas. Greek thought was always semi-theological, being concerned not only with the physical world but with the nature and attributes of the gods. The speculative Greek had attained to the ideas of the "oneness, personality, and benevolence" of deity; revelation had taught the Christian the belief in "one God, creator of the world, and kindly Father of men." In like manner, Christianity had taken an ethical bent from its Jewish sources; Greek influence rendered Christian ethics speculative and mystical. In the one was the divine command; in the others was harmony with natural law. After all, it was Greek religion, more than Greek philosophy, which, through its elaborate ceremonial, as evidenced in the rituals of the Greek mysteries, that most profoundly affected Christian thinking. Immortality became a moral motive; sinners on earth must be punished hereafter and the righteous rewarded.

"Of all the ruins of Greece, the Greek people is not the least interesting," as witness their language, which has resisted invasion by foreign tongues. "With certain reservations, then, the modern Greeks may be said to be descended from the Greeks of antiquity"—especially among the peasants, those people of simple life, small range in life and travel, do we note this continuity in thought and habit.

These survivals in question may be summed up under two heads: religion and superstitions. Superstitions were religious in origin, but have long since ceased to command more than a habitual recognition. The reason, when sought, is not forthcoming. Thus the custom of closing shops during the mid-day heat seems to find a parallel in the ancient custom of the gods to visit their temples and rest when men were away; or, as in Gaul, in the custom of priests, not to enter the sacred grove at Marseilles lest the gods be there; or, in the adventure of Tiresias and Pallas, or of Actaeon and Artemis; the allusion to the Septuagint of the 91st Psalm (p. 138) seems a little overdrawn. Likewise, at the present day, peasants will not linger near springs or fountains or lie in the shade of certain trees. Today, the peasant will not lay an ax to a pine or an oak, for it is the home of a nymph. So we find it in the ancient *Hymn to Aphrodite*. Mineral springs are

under the protection of the Nereids as once they were under the care of the Naiads. The genii of buildings; of water; of industrial spirits; of guardian spirits and of house-spirits; and the popular notion that every house has its *genius loci* in some common form, as a cat, pig, or snake, suggest further survivals.

For the Nereids one should be especially solicitous. Married women wear amulets, place garlic over the door or paint a cross on the lintel. For forty days after a birth, the house-door is bolted at night; mothers keep their children ever within sight lest they be snatched down some spring or fountain, for example, as the ancient Naiads were wont to do. Peasants crouch during storms lest the Nereids carry them off their feet as the Harpies carried away Pandareus' daughters and as Penelope prayed she, too, might be taken.

Hesiod's demons of the air were benevolent spirits; today they are hostile to man, one division of them—"Telonia"—hinder the progress to heaven of souls who are being convoyed to God by the angels. Here note the ancient custom of the coin in the dead man's mouth. It is possibly straining a point to understand "Telonia" in Lk. 12:20. In the East, Christians place a bit of Eucharist bread on the lips of the dead, or a bit of pottery with mystic inscription, or a key on the dead man's breast, or little crosses of wax.

Titans, Giants and Cyclopes of classic traditions, survive in the long-bearded, one-eyed giants of Zante, sired by a devil of a Lamia mother, builders of cyclopean structures, wedded to huge women who weave with huge distaffs. Such creatures cause earthquakes, personify natural forces and remind us of the Gigantomachy. From Psaria comes the story of the hero rescued from a blind cannibal dragon, reminding us of Odysseus and Polyphemus. The baleful Callicantzari recall the Manes or Lares, or even, as some, the ancient centaurs, especially those combining human with ass or satyr forms, or even the Were-wolves, or possibly the masqueraders of the Greco-Roman festivals.

Funeral customs also are reminiscent, as carrying the dead uncovered on the bier; the cutting of women's locks to throw into the grave; the singing of improvised dirges; funeral feasts; interpretation of one's dying words as addressed to one's angel. Even ancient Charon finds his duplicate in modern charms in the personification of death, riding his black steed and driving youthful souls before and dragging aged souls after him. Witness Hermes in the Odessey,

leading the gibbering souls down to Hades. At Taenarum, where Heracles loosed Cerberus, the arch-angel Michael today frees forgiven souls or leads others below.

As in Homer, body and soul are still identified, though the dead are now held to have self-consciousness, feeling and speech; they pray to revisit earth but are denied, though the Church does allow between Whitsunday and Easter and again on Saturday before Whitsunday, the dead to revisit the earth. Pluto and Persephone, rulers of the dead, find their counterparts today in Charus and Charondissa.

"In its theology and ethics, Christianity has been profoundly influenced by its contacts with Greek philosophy; in its religion and hagiology it owes an equal debt to ancient Greek religion; which has also handed over an enormous mass of superstitious beliefs."

The typographical work is excellent though an occasional slip occurs, as "omophagia" (p. 14) and "frequently" for "frequented" (p. 36). The volume is a welcome addition to the library of the student of early church history.

WALLACE N. STEARNS

JACKSONVILLE, ILL.

Catullus and His Influence. By KARL POMEROY HARRINGTON (Our Debt to Greece and Rome Series). Boston: Marshall Jones Co., 1923. Pp. ix+245. \$1.50.

The contributor to a series of this sort too often aims at the impossible; he wishes to present in informal style to the non-classical reader a vivid idea of the nature and importance of his subject and at the same time he would have the scholar take notice that he is not unacquainted with the learned paraphernalia of his field. It would be better in most cases if he frankly renounced the second ambition or satisfied it only by the excellence with which he attained the first. Professor Harrington has realized this, but he might have gone farther. If lists of editions and translations were placed in appendix or bibliography and if unfamiliar names of poets and scholars were omitted when there was space for *only* their names, the reader for whom the book is primarily intended would less often find his progress impeded.

The opening chapters on *Catullus the Man* and *Catullus the Poet* present an adequate, sympathetic, and at times vivid picture. The numerous quotations from the poems are in translations for the most

part admirably chosen. Those whose appreciation of ancient life and culture is quickened by reference to taxis, chewing-gum, and H. G. Wells will find that stimulus provided.

The influence of Catullus is treated in four chapters, *Catullus in the Roman Empire, in the Middle Ages* (which includes the Renaissance), *on the Continent since the Renaissance, in England*. Professor Harrington points out that the madrigal and the marriage-song may be traced back to Catullus and that the epigram, through Martial, owes much to him; he also asserts repeatedly that the general tone and manner of lyric poetry has been influenced by his verse; but what really leaps to the eyes of any reader is the fact that the influence of Catullus appears to an extraordinary degree in direct imitations of a few complete poems and of many short passages and single lines. We find this everywhere, whether we turn to Horace and Vergil or to Tasso and Ariosto, Ronsard and de Baif, Jonson and Herrick. Striking too is the variety of poetic forms where such imitations appear. They are as much at home in epic and drama as in epigram and lyric.

The chapters on the Middle Ages and Europe after the Renaissance are perhaps the least satisfactory, but this is due largely to the long period they have to cover. Greater concentration on a few representative writers of each period and country might have produced a less complicated effect. Of the Humanists, for instance, too many are mentioned to suit the general reader and too few to suit the specialist. The great merit of these chapters is that they point out to those who are interested a score of diverging paths down which they may pursue their reading. This is also true of the chapter on England, the longest and, in some ways, the best in the book. Few readers will not find new parallels from English poetry and few will not be interested to search for more. The wealth from which Professor Harrington has drawn is still so great that it might well furnish material for an entire book.

In a work of this kind criticism of details is perhaps ungracious. Whether *mulier* in Catullus 70 implies that Metellus was already dead, whether Catullus 12 is to be taken seriously, are questions that do not affect much the general picture. Ausonius 19.40 (p. 75) surely recalls Martial rather than Catullus. Among hexameter poems on Lake Benacus (p. 104) the most conspicuous is that by Bembo. We have all struggled with the difficulty of employing with consistency the various forms of the names of Italian scholars, but, after

"Andrea Navagero" has been mentioned in Chapter III as if well-known, it is confusing to find him obscured as "Andre Naugeri, a Venetian," in Chapter IV.

The book as a whole gives ample evidence of enthusiasm and wide reading and it should win Catullus new friends.

F. A. GRAGG

SMITH COLLEGE

The Growth of the Aeneid. By M. MARJORIE CRUMP, Lecturer in Latin at Goldsmiths' College, London. Oxford: Basil Blackwell (1920). Pp. 124. 6 s.

Miss Crump attempts the solution of the growth of the *Aeneid* by a new approach. Without entirely discarding the methods of scientific criticism, she holds that this problem, which is really one of artistic values, must be solved by a consideration of these same values. In other words, the task demands a poet rather than a grammarian. As a result, her book is quite free from statistics and figures, though references and quotations are plentiful. While not approving all of her conclusions, the reviewer believes that the author has succeeded remarkably well in illuminating the plan and thought of the poet in general, and, incidentally thereto, in accounting for the obscurity of some Vergilian passages. The reader might wish that there were not so many "possiblys" and "maybes" and "supposes" in the discussion, but that is a difficulty inherent in the nature of the subject itself. Miss Crump realizes this and is nowhere dogmatic and arbitrary. She proves all that can be proved and frankly admits the impossible. Her conclusions differ widely from those of Ribbeck. To her mind, the problem is primarily one of the first six books. After the poet has found himself, the plan develops practically as represented in the order of the last six books as we now have them. Of the first six books, the author regards our present third as the first written. The discussion of this point is perhaps the most interesting and the most convincing portion of the book. Then follow in order our present fifth, first, fourth, second, and sixth.

The book is of great value to every student of Vergil. The spirit of inquiry which unfolds the processes of a poet's mind involves as much of the poetic temperament as the contemplation of the finished product.

ARTHUR L. KEITH

UNIVERSITY OF SOUTH DAKOTA

New Testament Greek for Beginners. By J. GRESHAM MACHEN.
New York: The Macmillan Company, 1923. Pp. xii+285.

The Introduction contains a brief but good resumé of the relation of New Testament Greek to Attic Greek and to other forms of the *κοινή*, including reference to the "non-literary papyri." This is the only reference to the great field of Classical Greek.

In spite of the splendid success achieved by Dr. Machen in his book, it is a sad commentary on modern education that not enough people study Greek in our colleges and universities to furnish critics in N. T. exegesis based on the original text, and that even our college graduates must be taught a minimum of Greek for purposes of N. T. interpretation without any knowledge of classical grammar and literature and therefore with no sufficient foundation on which to base explanations requiring a knowledge of changes in the language.

It will be generally admitted that much clearer interpretation of N. T. Greek is possible by a comparison with classical practice in the uses of the article, prepositions, *μή* with the participle, *ίνα*, purpose clauses in general, conditional sentences, the infinitive, indirect discourse, the optative mood, and many other constructions.

Admitting that there must be such a book for those who will not otherwise be able to read the N. T. in the original, it is a pleasure to direct attention to some specially valuable points in Dr. Machen's presentation: the brief, crisp way of handling the pronunciation of *γ*, the breathing of *ρ*, and the forms of *σ* (*σ*), insistence upon a knowledge of accents and a good presentation of the subject, the wise statement "The English translation must be determined by observing the endings, not by observing the order," and "The noun for which a pronoun stands is called the antecedent," referring to any kind of pronoun, putting irregular and unusual verb forms in the general vocabulary, remarkably few misprints or errors in accent.

Naturally differences of opinion arise on some points: e.g., the use of the term *stem* to the exclusion of the term *root*, including the variable vowel as a part of the personal endings, too great elaboration in places where more intelligence on the part of both student and teacher might be assumed, no recognition of the third attributive position, inadequate statement of cases following verbs, insufficient attention to third declension nouns, a rather brief treatment of *-μ* verbs.

An approach to N. T. Greek through a book of this kind may be

best under existing unfortunate circumstances, but in closing this necessarily brief review it is permissible to suggest to readers of *THE CLASSICAL JOURNAL* as an alternative to three years of N. T. Greek a requirement of at least a full year's work in Classical Greek, preferably two, before entering upon N. T. exegesis. It is conceivable that a thorough two year's foundation in the Classical field is a better preparation for the interpretation of N. T. Greek than the same length of time devoted to the Greek of the N. T. alone.

D. A. PENICK

UNIVERSITY OF TEXAS

Recent Books

- BARRY, SR. M. INVIOLOTA. *St. Augustine, the Orator*. A Study of the Rhetorical Qualities of St. Augustine's *Sermones ad Populum*. A Dissertation. Washington: The Catholic University of America, 1924. Pp. xi+261.
- BILLSON, C. J. *The Aeneid of Vergil*. Translated. New York: D. Appleton and Co., 1924. Pp. 365.
- CHASE G. H. *Greek and Roman Sculpture in American Collections*. Cambridge: Harvard University Press. Pp. 222. \$7.50.
- DE BURGH, W. G. *The Legacy of the Ancient World*. New York: Macmillan. Pp. 478. \$6.00.
- EDWARDS, W. A. *Roman Tales Retold*, Short Latin readings for pupils in the second year. (Lake Classical Series.) Chicago: Scott, Foresman. Pp. 77. \$0.60.
- ELDERKIN, G. W. *Kantharos*, Studies in Dionysiac and kindred cults. (Princeton Monographs in Art and Archaeology.) Princeton: Princeton University Press. Pp. 236. \$10.00.
- HAVERFIELD, F. *The Roman Occupation of Britain*. Revised by GEORGE MACDONALD. Oxford: Clarendon Press, 1924. Pp. 304. \$6.00.
- Herodotus*. Volume IV. With an English translation by A. D. Godley. (Loeb Classical Library.) New York: Putnam. Pp. 399. \$2.50.
- KING, T. S. *Socrates*, an oration; with introduction and notes by E. C. Moore. San Francisco: Harr Wagner Publishing Co. Pp. 102. \$1.25.
- LEAF, WALTER. *Strabo on the Troad*, XIII, i. Edited with Translation and Commentary. Cambridge: The University Press, 1923. Pp. xlviii+352.
- Livy*. Volume III. With an English translation by B. O. Foster. (Loeb Classical Library.) New York: Putnam. Pp. 525. \$2.50.
- Lyra Graeca*. Volume II. With an English translation by J. M. Edmonds. (Loeb Classical Library.) New York: Putnam. Pp. 470. \$2.50.

- MACKAIL, J. W. *What is the Good of Greek?* A Public Lecture. Oxford: The Clarendon Press, 1924. Pp. 22. 50 cents.
- MILTON, ARTHUR. *Rome in Seven Days*; a guide for people in a hurry. New York: McBride. Pp. 111, map. \$1.50.
- MORRIS, WILLIAM. *Catullus*. Translated, with the Latin text. Oxford: The Clarendon Press, 1924. Pp. 170. 16mo. \$1.70.
- O'CONNOR, MARGARET B. *Religion in the Plays of Sophocles*. Menasha, Wisconsin: George Banta Publishing Co. Pp. 160. \$1.50.
- Ovid. *Tristia, Ex Ponto*, with an English Translation by A. L. Wheeler. (Loeb Classical Library.) New York: Putnam. Pp. 555. \$2.50.
- Paterculus, Gaius Velleius. Compendium of Roman History; Res Gestae divi Augusti*, with English translation by F. W. Shipley. (Loeb Classical Library.) New York: Putnam. Pp. 451. \$2.50.
- Plautus*. Volume III. With an English translation by Paul Nixon. (Loeb Classical Library.) New York: Putnam. Pp. 526. \$2.50.
- POULSEN, FREDERICK. *Greek and Roman Portraits in English Country Houses*, translated by Rev. C. Richards. New York: Oxford University Press. Pp. 112. \$23.35.
- REINACH, SALAMON. *Apollo*, an illustrated manual of the History of Art throughout the ages, translated by Florence Simmonds, new edition. New York: Scribner. Pp. 366. \$2.00.
- REYNOLDS, GRAHAM. *The Clausulae in the De Civitate Dei of St. Augustine*. A Dissertation. Washington: The Catholic University of America, 1924. Pp. 65.
- SHOWERMAN, GRANT. *Eternal Rome*, the city and its people from the earliest times to the present day. 2 vols. New Haven: Yale University Press. Pp. 650, illustrations, maps. \$10.00.
- SNEDEKER, C. D. *Theras and his Town*, a story of Athens and Sparta for children from seven to ten. Garden City, New York: Doubleday. Pp. 262. \$1.75.
- SPENDER, HAROLD. *Byron and Greece*. New York: Scribner. Pp. 345, illustrations. \$4.00.
- STANLEY, ALBERT A. *Greek Themes in Modern Musical Settings*. New York: The Macmillan Company, 1924. Pp. xxii+385. \$4.00.
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